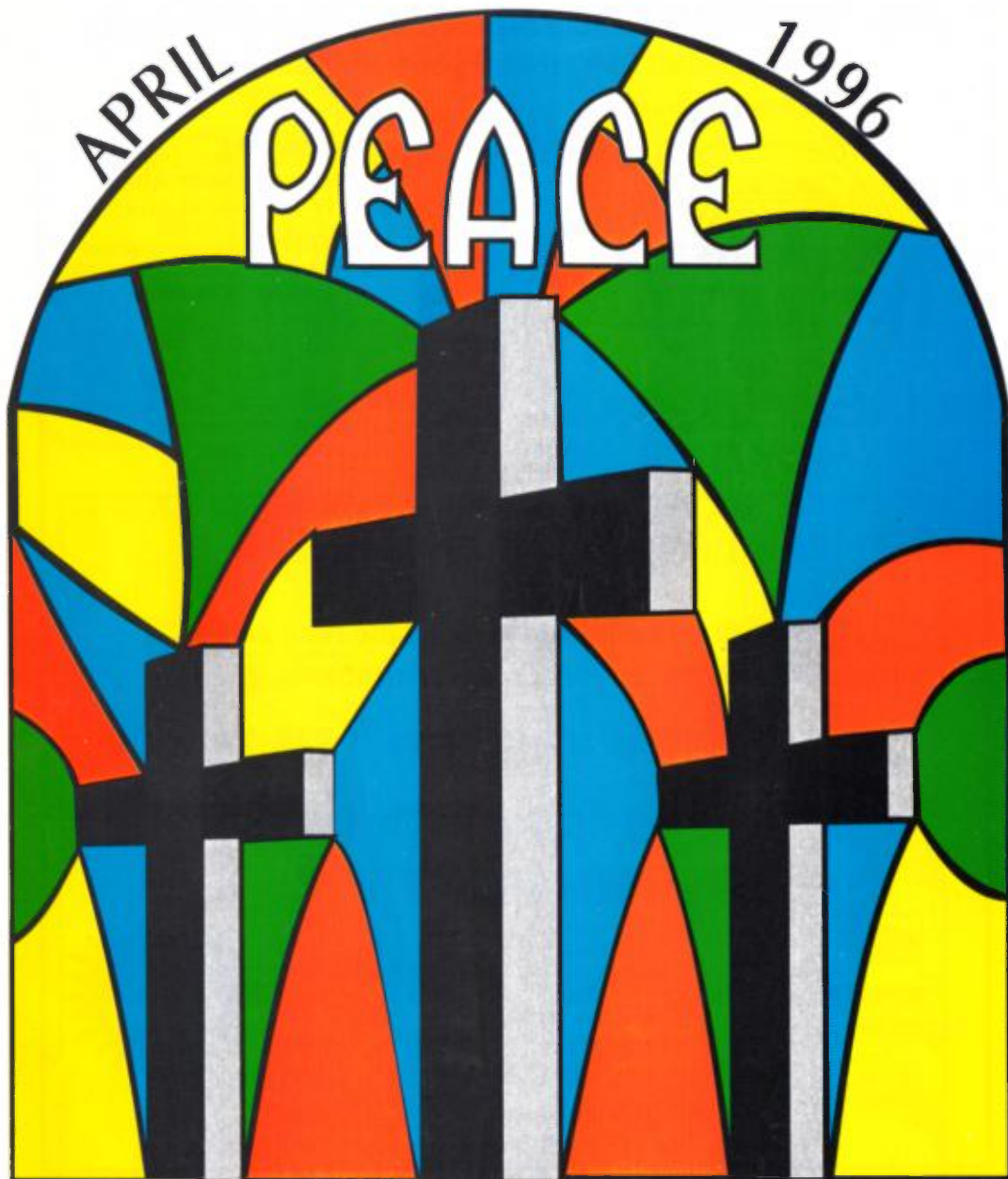


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TEXAS 1996

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Jon & Susan Sanborn

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Editorial Assistants

Jeanne Briscoe

Dorothy Walker

Phyllis Arthur

Workshop Editors

Bob Howell
Don Ward

Walt Cole
Jack Murtha
Tony Speranzo

L&S Kopman
Jim Chomondeley

Feature Writers

Phyllis Mugrag
Stan & Cathie Burdick

Ed Foote
Mac McCullar
Bill & Bobbie Davis

Record Reviewers

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Editor's NOTEBOOK

Easter comes at exactly the right time of year. With the beauty and newness of the spring season, comes this glorious reminder that a fresh beginning is not only possible but also necessary to overcome obstacles.

The Easter story is not about bunnies, Easter eggs, or bonnets. Rather the true meaning of Easter can be better realized when you recall that huge boulder that was placed before the tomb as a barrier to the followers that sought His resurrection so many Easters ago.

In retrospect that immense, immovable stone can signify the problems we face today as leaders in our square dance activities. Problems of unification, cooperation among members, guiding clubs through financial crisis, lack of adequate classes; all can rightly be termed boulders to be moved from our path if solutions are to be reached.

While these stones may seem immovable, our problems unsolvable, our illnesses overwhelming, we must face them with confidence, and with a willingness to try anything and everything.

As square dancers and as leaders, we are not immune to problems! We all have boulders to face, both big and small. Everyone has a stone he or she can't move, a problem that can't be solved at the moment, a burden of one kind or another.



We are writing of, or suggesting, miracles as the answer. On the realistic side our efforts must be directed through imagination, ingenuity in our planning, and just plain down to earth common sense.

Can you do it? Can you face your particular problem of the moment with confidence, enthusiasm, and with trust that an answer can be forthcoming?

What will you do about your personal stone, your obstacles, your barriers? Will you cancel out, stop trying, resign without a struggle? Don't let that stone remain immovable. Happy Easter to all. ❀



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BY-LINE

Want to laugh? Be sure and read **ENDANGERED SPECIES**, by Oel Futrell. Want to know what squaremanship consists of? Bruce and Eileen Williamson of Pennsylvania discovered the article **SQUAREMANSHIP** in their archives and were generous enough to share it with us. For **A SHOT IN THE ARM**, Al

Stewart of North Carolina shows us a display, which was featured under a large glass exhibit case at a local library—a great promotional idea! **PEOPLE/EVENTS** asks for your help in raising funds for two transplants. This type of story hits close to home as our assistant editor, Dorothy Walker, will be donating a kidney to her sister in just a few weeks.

Can't get your britches to stay up, even with suspenders? **NEW PRODUCT LINE** will tell you how to get them to stay put. Don Ward informs you as to what's happening in **CONTRA CORNERS** and **DANCING CONTRA**, so you won't miss beat. Carlton Trudo of New York sent us this month's **CUE TIPS** entitled *Storms Never Last* and tells us "I get more requests to play this song than any other in my box..." And **DANDY IDEA** brings back the One Night Stand to help bring in new dancers. Enjoy!

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TEMPO

by
Jeanne Briscoe

SIGNS OF THE TIMES

Here's a sign for you - WARNING! **READING THIS WHILE WALKING, DRIVING OR DANCING CAN BE DANGEROUS.** What about chewing gum?

I suppose some people will drive with the windshield cover in place, after all, it makes a good shade and keeps the sun out of your eyes. They ignore the warning, "REMOVE FROM WINDSHIELD BEFORE DRIVING." If you see this happening, just call the boys with the little white jackets...

What about trying to use the "out" door when it says EXIT on the grocery store door. I remember a guy once tried this and got two black eyes for his effort. He was lucky it wasn't a broken nose! That's probably why the ones that swing out or in were replaced with the sliders. Good thing, if you're not caught by the camera's eye. Many times I've watched while a little child tried to go out the "in" door at the super market. But kids are resilient and even if they get caught under the door, they'll no doubt bounce back as soon as the door opens again. But that waiting can seem like forever.

All kidding aside, I've experienced meeting a motorist coming down the wrong way on a divided street because s/he was confused. I guess it's easy to do if you're in a strange place, or you forgot your glasses, or you were day-

dreaming. **DO NOT ENTER** is usually posted on the exit just before you leave the parking lot. But what happens when a motorist decides to make a left turn from that parking lot into the wrong lane. **STREET SNARL!!!** and lots of feverish jockeying about in your car trying to miss this guy.

Then there are signs that say "DON'T WALK AROUND THIS PROPELLER." Now you'd think a person would know that without being told. And whoever heard of handling a rip saw without being careful, yet sometimes bad accidents will happen.

Speaking of accidents, I once knew a man who (let's face it, wasn't very bright), but went out to the back yard to chop some wood for the stove. After a few logs and growing tired, he missed and cut off his big toe on his right foot. He hobbled to the house and got his wife to take him to the hospital where they took care of his injury. A few days later, having not learned a thing about chopping wood, he went out to the back yard and proceeded to do it to the other big toe. Don't you think there's a moral to this story? I surely do, "DON'T CHOP WOOD UNLESS YOU HAVE SUPERVISION!" Or should it read, "DON'T CHOP WOOD USING A DULL HATCHET," or "CHOPPING WOOD CAN BE DANGEROUS TO YOUR HEALTH," or "CHOPPING WOOD CAN

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LEAD TO AN IMBALANCE OF YOUR PERSON!"

It seems to me that some people take chances where it could really be bad for them. Take the lavatory on an airplane. When you enter you know by the smell you shouldn't drink the water from the faucet. I would think the odor would deter anyone from being that fool-hardy.

Yet in all of mankind, there are some of us who either can't read signs or think they don't pertain to us. In general, when we see a sign on the back of a big wheeler, "I MAKE WIDE RIGHT TURNS," you'd better stay out of his

way, he really means it. And when you see "FREQUENT STOPS" on the back of some of the trucks, it makes sense not to follow them too closely. Once a friend of mine was detained for two hours in heavy traffic because he drove too close behind such a truck.

This is a world in which you must know how to read and you must know how to think. But most of all you must have a lot of common sense. Just make sure you don't try reading and square dancing at the same time. Now, that would really make a snarl in the square! ❀



Jerry Story



Tony Oxendine



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CORRECTIONS and APOLOGIES



The February 1996 issue, page 37, *What's Going On In Square Dancing*, featured **The Hayseeds Square Dance Club**. We failed to include Norman Hangman's zip code in his address. Mr. Hangman's correct address is as follows: Norman A. Hangman, 91-923 N. Rd. #B-1, Ewa Beach, Hawaii 96706. We apologize for the oversight.

☆ ☆ ☆ ☆ ☆ ☆ ☆

March 1996 issue, page 28, *People/Events*, featured special license plates issued to Jimmy and Janie Roberson of Oxford, North Carolina. Janie wrote the following letter regarding the names of clubs they call for that we were not aware of.

"I've been reading American Sqauredance Magazine for 22 years. I love to share it with my dancers.

The March edition ran an article on the license plates in North Carolina. A great article, but we have one problem! You only listed two

clubs Jimmy calls for—he calls for six! As soon as they see this, all I hear is you didn't name our club as one you call for. So if you can correct this for me it would help very much.

We call on Mondays for Wake Forest Magic Squares; Tuesdays Wilson Gold Leaf Squares; Wednesdays Fire House Squares Chapel Hill; Thursdays Carolina Kickers in Oxford; Fridays 1 and 3 Chapel Hill Square Heels; Fridays 2 and 4 Raleigh Rainbow Squares.

It may not seem important to someone else, but I love my dancers and I never would do anything to hurt any of them. Thank you—keep printing a great book. I love it.

Thanks,
Janie Roberson

Editor's note: Each and every one of our readers are important to us, so we're glad we can help. We apologize for any misunderstanding this may have caused. Thank you for all you do for your clubs—what a busy schedule you two keep!



Bruce Williamson



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HEMLINE



This month I want to share some short variations on bodices and bodice necklines. If you have a favorite bodice pattern that fits you well, but you want a different neckline style, it is very easy to do. Trace your pattern on a piece of plain paper (I prefer tissue paper) make the necessary neckline adjustments. Test it to be sure it is what you want (any scrap material will do—I use .88 cent cheap material for this type of thing). When you have achieved the desired neckline, iron the pattern to a lightweight interfacing material and you will have a very usable (over and over) pattern. (See illustrations below.)

If you are a sewer, you are also a creative artist who makes her costumes to your special preferences and requirements. We usually design for our figure type and our coloring but sometimes neglect to take into account our

facial structure. The face is the center of interest and is a most important area to consider when designing your square dance, or any type of wardrobe. Below are some suggestions for necklines that are flattering to different face types.

Oval: Any neckline is flattering to this shape of face.

Round: Use a deep “V” or “U” shaped neckline to make the face seem more narrow.

Square: To soften, use a sweetheart, soft oval or “V” neckline.

Triangle (pointed chin): Special thought to hair style will give the face the appearance of a more narrow forehead. Oval or round necklines will be most pleasing.

Face Sizes:

Larger Face—It is best to show medium neck exposure and moderate jewelry.

Small Face—Show little neck exposure; trims and accessories should be simple, dainty.

All of us have flaws that we try to hide. The person who looks perfect is usually the person who has taken the time to analyze their flaws and correct them by designing clothing to hide their faults, or by drawing attention to their good points.

Till next month, Happy Dancing and Creative Sewing!

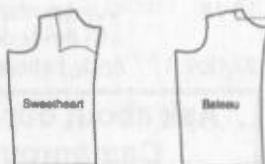
Square Necklines:



Vee Necklines:



Others:



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<u>Phase III-VI</u>	<u>Frank & Phyl Lehnert</u>	
<u>June</u>		
<u>2-7</u>	<u>John Saunders/ Art Springer</u> <u>with the Ashworth's</u>	<u>A2</u>
<u>9-14</u>	<u>Randy Dougherty</u> <u>with the Tomchik's</u>	<u>Plus</u>
<u>16-21</u>	<u>Bill Bumgarner</u> <u>with Cheryl Bumgarner</u>	<u>Plus</u>
<u>30-July 5</u>	<u>Tony Oxendine</u> <u>with the Knight's</u>	<u>Plus</u>
<u>July</u>		
<u>7-12</u>	<u>Mike Jacobs</u>	<u>C3A concept</u>
<u>14-19</u>	<u>J.R. Sparks/ Cindy Whitaker</u> <u>with the Robb's</u>	<u>Plus</u>
<u>21-26</u>	<u>Scotty Sharrer/ Frank Gatrell</u> <u>with the Winter's</u>	<u>Plus</u>
<u>August</u>		
<u>4-9</u>	<u>Jack Pladdys</u> <u>with Phil Van Lockeren & Rocky Bolton</u>	<u>Plus</u>
<u>11-16</u>	<u>Bob Newman</u> <u>with the Shappacker's</u>	<u>Plus</u>
<u>18-23</u>	<u>Tom Miller/ Tim Marriner</u> <u>with the Tyre's</u>	<u>Plus</u>
<u>25-30</u>	<u>Sandra Bryant</u>	<u>C-1</u>
<u>September</u>		
<u>1-6</u>	<u>Bill Harrison/Damon Coe</u>	<u>A-2</u>
<u>15-20</u>	<u>Tony Oxendine</u> <u>with the Baldwin's</u>	<u>Plus DBD</u>
<u>22-27</u>	<u>Tom Perry/ Mark Clausing</u> <u>with the Griffins</u>	<u>Plus</u>
<u>29-Oct. 4</u>	<u>Charlie and Leona Lovelace</u>	
<u>Phase III-VI</u>		
<u>October</u>		
<u>6-11</u>	<u>Roger Chapman</u> <u>with the Lovelace's</u>	<u>Plus</u>
<u>13-18</u>	<u>Guy Adams/ Shane Greer</u> <u>with the Scott's</u>	<u>Plus</u>
<u>27-Nov. 1</u>	<u>Andy Petrere/Lem Gravelle</u>	<u>Plus</u>

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24-26	Wayne Mahathey/ Rusty Russell with Line Dancing	Plus
<u>June</u>		
7-9	Chris Burchfield with Rounds TBA	Plus
* 14-16 *	Steve Kopman/ Tony Oxendine with the Pierce's	Plus & A2 (2 Halls)
21-23	Butch Adams with the Whetsell's	Plus
<u>July</u>		
5-7	Jerry Reed/ Larry Cole/ Tom Rudebock with the Phillips	Plus/A-2 (2 Halls)
12-14	Mike Jacobs	A2-C1
19-21	Nasser Shukayr/ Tim Tyl with the Raye's	Plus
26-28	Art Wilson with the Bloxom's	Plus
<u>August</u>		
9-11	Aleta Dunn with Larry Dunn	MS
16-18	Kenny Jarvis/ Wes Dyer (Big/Little Enis)	Plus
23-25	John Marshall/ Tim Scholl	C1 (3rd C2)
30-Sept. 1	Matt Worley/ Bob Worley/ Elbert Harrison	Plus
<u>September</u>		
* 6-8 *	Jerry Story with Carlene Bohannon	Plus DBD
13-15	Joe Fioretti/ Bob Scott with Line Dancing	Plus
* 20-22 *	Lee Kopman/ Steve Kopman	A2
27-29	Barbara & Jerry Pierce	Phase III-V
<u>October</u>		
4-6	John Paul Bresnan/ Chuck Myers with Rounds TBA	Plus
11-13	Harold Kelley with the Roden's	Plus
18-20	Earl Merchant/ Bill Prather with Fran Merchant	Plus
25-27	Doug Jernigan with Rounds TBA	Plus
<u>November</u>		
1-3	Paul Walker/ Eddie Millan with the Hichman's	Plus

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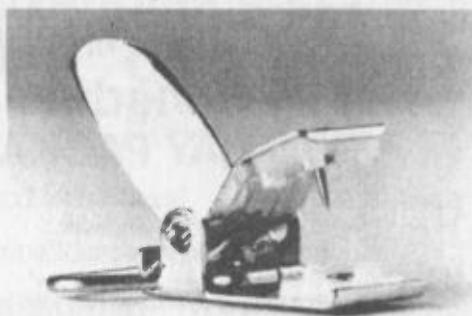
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NEW PRODUCT LINE

Creating a suspender that actually did what it was supposed to do became an obsession with Sal Herman. Only after he got a patent for a new snap-on suspender clip did he learn that this design was the first major update to this very common item in more than a century.

Did you know that thousands, perhaps even millions of men have a tangle of slightly worn suspenders tucked away somewhere because the clips won't hold? One industry source says more than three million pairs of suspenders are sold each year. Unfortunately, most of these don't last long. The clips give out quickly and the wearer must bend them frequently with pliers, or consign them to a junk pile.

Even when they are new, users are constantly reattaching their suspenders, or bending the clips to make them hold better. Enter Sal Herman, a suspender aficionado (yes, there are




NO-SLIP SUSPENDER CLIP

many!). Driven by the frustration of inefficient clips that constantly let go, Herman applied a little American ingenuity to create a solution...the "No-Slip Suspender Clip." Thus was born the Hold-Up Suspender Company.

For the consumer, the No-Slip Suspender Clip means a lifetime guarantee of no more slipping, or bending the clips, or worse yet, throwing away a perfectly good pair of suspenders. The patented design is based on one distinct difference—the addition of a center pin that works like a needle to lock into the waistband without cutting or tearing the fabric. The result, Herman says, is a clip that absolutely cannot slip.

For workers, sportsmen, or the casual wearer who rely on suspenders, the No-Slip suspender eliminates the annoying problem of clips that slip constantly from the slightest twist or pressure. The No-Slip also eliminates the need to "fix" the clips by bending them with pliers.

When it came to quality, Herman said he had two prerequisites: the No-Slip suspender had to be made in the U.S.A., and with the best materials he could find. To that end, he spent several years researching the kinds of materials that make the best clips, webbing and tabs. While the webbing of most suspenders are a combination of elastic and some other material, the Hold-up suspender webbing is made entirely from elastic with an intricate jacquard weave. The tabs—both front and back—that hold the webbing to the clip are made of leather, not vinyl.

Herman believes his new suspenders will grab hold of the public as well as they hold onto a pair of pants. Once you try them there's no letting go. Anyone interested in the Hold-up Suspender Company can contact Sal Herman, president, at (800) 700-4515. 





AS I SEE IT

by Bob Osgood

EDITOR'S NOTE—Bob Osgood, for 37 years starting in 1948, was editor of *SQUARE DANCING (Sets in Order)* Magazine. In December 1985, Bob and his wife, Becky, closed down publication as a means of becoming semi-retired. Bob's involvement in square dancing began in 1938 and in the years following the war, his square dance activities have taken him into virtually every state, Canadian province and more than 50 countries overseas. His views of the activity in general and square dancers in particular are both human and humorous.

What do you tell those relatives and neighbors who ask you, "How many people square dance?" The standard answer for a number of years was six million (more or less). Why six million? We don't know exactly, except that rough estimates of the number of clubs and classes were made from time to time and when you come out flat and give a figure like six million, whoever is asking usually ends up being satisfied with the answer, and who's going to prove that you're wrong anyway?

Before square dancing had matured to the point where it reached its zenith, and before we had the means of communication that have developed within the activity, somewhere along the way, we pulled the figure of three million out of the hopper. Taking into consideration all the school children, all the one night stands folks who dance in inaccessible areas that no one knows anything about, plus the hundreds and thousands of participants who show up at regular club dances, parties, jamborees, festivals, conventions and the like, certainly three million sounded like a good round figure. Anyway, three million was what we used.

Does the name *Nation's Business* mean anything to you? It is the official publication of the United States Chamber of Commerce (or at least it was when what I'm going to tell about happened). I got a phone call from Washington, D.C., where the National Chamber of Commerce is situated and a voice said, "This is Joseph Stocker. I'm doing a story on square danc-

ing. May I ask you some questions?" For the next half hour or so, I answered his questions to the best of my ability.

One of the things Mr. Stocker asked was the usual, "How many people square dance?" "We're not sure," was our reply. "Take a stab at it," the interviewer requested. "Well, we've been using the figure three million and because so many people are coming into the activity all of the time and others are finding one reason or another to drop out, that's probably as close a figure as we can come up with." "Fine," said Mr. Stocker, and with that the interview ended.

About two or three months later, in the mail comes this beautiful magazine, *Nation's Business*. And there, in a very conspicuous location, is a several page article based on the facts—pretty much the way I had given them over the phone. Except for one thing. Someone goofed on the proofing and, as a result, there in bold figures, for everyone to see was the statement that thirty million people square dance. Thirty million!

In a way, it was a fortuitous error. Now, for the first time, we had a bona fide, respected authority quoting a figure and when someone asked, "How many people square dance?", we could say with confidence, "According to *Nation's Business*, there are thirty million square dancers."

I like to speak with authority.

* * *

A caller friend tells about getting home late from the office one square dance night, gulping his food hurriedly, tossing his equipment into the car and hurrying off to the dance, only to discover once he had set up that he had brought along the wrong case of records. He said later, "You never know until you've tried, but calling a whole evening to *White Christmas* can prove to be quite a challenge."

I'd mention his name, but the dancers still think it was a well-balanced program.

* * *

What do you give someone who has contributed greatly to your square dance enjoyment? It's not always easy to be original or unique. Frequently, a special party or scroll serves to say "thank you," but sometimes you're looking for something different.

A while back, we received a letter from a member of a square dance class about to graduate. The writer was requesting suggestions for a gift the class might give to the caller in appreciation of the patience and care exhibited during the learning months. The graduates also wanted to honor the caller's wife, for they had both demonstrated equal portions of TLC (tender loving care). Before we had an opportunity to answer, a second letter arrived: "You don't need to look for an idea any further. We came up with the perfect solution. At our graduation the end of this month, each one of this year's class is presenting to the caller and his wife, the names of one couple they have "sold" on becoming members of next year's class."

As mentioned this was some time ago. The activation of this most ingenious gift was repeated each year, resulting in a continuous, healthy growth of the club membership. A prolific award!

* * *

It was just before the holidays a few years ago when we received a phone call asking for help. "This is the Veteran's Administration Hospital," the voice said. "We don't know if it would be possible, but we have quite a number of patients here in the psychiatric ward who desperately need something to cheer them up. We're going to have a little party this afternoon and we wonder if you would come over and lend a hand?"

There was no time to round up a square of dancers or do any planning because the party was scheduled to start in just an hour. Not having the foggiest idea what I would do, or what was expected of me, I put the Hilton in the back of the car, tossed in some records and headed out to the west side of the city.

The voice on the phone had told me where to park and what entrance to use and when I arrived, I was quite surprised by the security precautions and the number of locked doors one had to go through. A male nurse met me with a gurney upon which we loaded the records and sound system and I followed as he led the way through one corridor after another. Finally, we reached what looked like a large family room.



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The atmosphere was bright and sunny, almost hiding the fact that bars were on the windows and several rather sturdy male nurses were plainly visible around the room. Seated in chairs or wheelchairs or standing on crutches, were some 25 or 30 men, most were in hospital gowns and robes. No one was talking to anyone else and except for happy sounds from some of the nurses, there were no voices, no smiles, no anything—just blank stares. The recent wars had produced many sad cases such as these.

Hurrying over to me was the head nurse with whom I had spoken on the phone earlier. "Do what you can," she said. "I can't guarantee that they will even be aware that you're here, but it just might do some good." Setting up the sound system I put on the old "Alabama Jubilee" record and let it just play for a few moments. Nothing.

Next, I tried a hoedown, "Leather Britches," I think it was. Still nothing. No need for desperation—the folks here had said not to expect anything. So let's try something else. On went one of the couples dances I used with one night stands, and strains of "Lil Marlene" started to come from the loudspeakers.

I turned the volume up slightly and then an amazing thing began to happen. Over there an

index finger started tapping on the arm of the chair, and right beside me, a big toe started keeping rhythm. It seemed that some of this was getting through. Why not try a square dance?

The head nurse and several of the others had gathered in a corner and when they noted that one of the patients in the background was starting to quietly clap his hands, all agreed to give it a try. Using the microphone and at the same time, knowing that I might not be getting through to anyone, I did as I might for a standard, everyday, run-of-the-mill, one night stand.

Four of the nurses took four of the wheelchair patients, arranged themselves into a semblance of a square and then, moving with the music—they circled, moved forward, came back and did whatever they could to give the men the feeling that they were actually dancing.

It might not have resulted in an uproarious reaction on the part of the patients. The nurses applauded and seemed delighted with the results. More important, at least two of the men in the wheelchairs smiled, if only faintly. Then, as I collected the equipment, putting it back on the gurney to take my leave, one of the patients reached up, tapped me on the arm and though I doubt if anyone else noticed, I swear to this day, that I saw him wink his "thank you." ❀

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Creative Choreography

by Lee & Steve Kopman

This month let's look at the quarterly selection 6x2 ACEY DEUCEY. Maybe we'll offer some positions you haven't considered.

1. HEADS SQUARE THRU 2 TOUCH $\frac{1}{4}$

SPLIT CIRCULATE 1 $\frac{1}{2}$
6X2 ACEY DEUCEY
CENTERS CAST OFF $\frac{3}{4}$
ENDS U-TURN BACK
CENTERS RUN
FERRIS WHEEL
CENTERS PASS THRU
TOUCH $\frac{1}{4}$
ACEY DEUCEY
SCOOT BACK
RIGHT & LEFT GRAND

2. SIDES PASS THE OCEAN

EXTEND
CENTERS RUN
CENTERS HINGE
DIAMOND CIRCULATE
6X2 ACEY DEUCEY
CENTERS EXPLODE THE WAVE
HEAD BOYS RUN
CENTERS TRADE
SQUARE THRU 4
RIGHT & LEFT GRAND

3. HEADS 1P2P

PASS THE OCEAN
CIRCULATE
SCOOT BACK
FAN THE TOP
CENTERS FAN THE TOP
ENDS HINGE
6X2 ACEY DEUCEY
CENTERS RECYCLE
SIDE BOYS RUN
DOUBLE PASS THRU
LEADS TRADE
TOUCH $\frac{1}{4}$
TWICE, SPLIT CIRCULATE
RIGHT & LEFT GRAND

4. SIDES PASS THE OCEAN

HEAD GIRLS U-TURN BACK
6X2 ACEY DEUCEY
CENTERS EXPLODE THE WAVE
ENDS (TRADE; ROLL)
CENTERS RUN
TOUCH $\frac{1}{4}$
BOYS RUN
CENTERS PASS THRU
SWING THRU
CIRCULATE 1 $\frac{1}{2}$
RIGHT & LEFT GRAND

We act as though comfort and luxury were the chief requirements of life, when all that we need to make us really happy is something to be enthusiastic about.

—Charles Kingsley

5. HEADS LEAD RIGHT
 PASS THE OCEAN
 CENTERS SPIN THE TOP
 ENDS HINGE
 6X2 ACEY DEUCEY
 GIRLS RUN
 CENTERS WHEEL & DEAL
 TRADE BY
 SQUARE THRU 3 TO A WAVE
 RIGHT & LEFT GRAND

6. SIDES PASS THE OCEAN
 EXTEND
 SCOOT BACK
 CAST OFF $\frac{3}{4}$
 ACEY DEUCEY
 CENTERS RUN
 CENTERS HINGE
 6X2 ACEY DEUCEY
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 SCOOT BACK
 RIGHT & LEFT GRAND

7. HEADS PASS THE OCEAN
 PING PONG CIRCULATE
 EXTEND
 CENTERS HINGE
 DIAMOND CIRCULATE
 CENTERS (BOYS)
 TRADE THE WAVE
 6X2 ACEY DEUCEY
 CUT THE DIAMOND
 (WHEEL & DEAL; ROLL)
 ACEY DEUCEY
 SCOOT BACK
 RIGHT & LEFT GRAND

8. HEADS 1P2P
 TOUCH $\frac{1}{4}$
 COORDINATE
 COUPLES CIRCULATE
 CENTERS HINGE
 6X2 ACEY DEUCEY
 CENTERS CAST OFF $\frac{3}{4}$
 ENDS U-TURN BACK
 SPLIT CIRCULATE
 CENTERS CROSS RUN
 EXTEND
 RIGHT & LEFT GRAND

9. SIDES PASS THRU
 SEPARATE AROUND 1 TO A LINE
 TOUCH $\frac{1}{4}$
 TRIPLE SCOOT
 OWN THE BOYS
 TRACK 2 BY CIRCULATE
 CENTERS HINGE
 6X2 ACEY DEUCEY
 DIAMOND CIRCULATE
 6X2 ACEY DEUCEY
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 FAN THE TOP
 GRAND SWING THRU
 BOYS RUN
 CENTER 2 (SIDE BOYS) TRADE
 (EACH SIDE) $\frac{1}{2}$ TAG
 GIRLS RUN
 PASS THRU
 TRADE BY
 LEFT SQUARE THRU 3
 RIGHT & LEFT GRAND
 YOU'RE HOME



The practice of presenting Easter eggs probably derives from 19th century Germany. Eating eggs was prohibited during Lent but allowed again at Easter.

10.HEADS 1P2P

FAN THE TOP
GIRLS RUN
CENTERS (BOYS) HINGE
6X2 ACEY DEUCEY
DIAMOND CIRCULATE
CUT THE DIAMOND
FERRIS WHEEL
DOUBLE PASS THRU
LEADS U-TURN BACK
RIGHT & LEFT THRU
½ SASHAY
SQUARE THRU 3 TO A WAVE
RIGHT & LEFT GRAND

11.HEADS SQUARE THRU 4

SIDES DYP ½ SASHAY
SWING THRU
CENTERS RUN
CENTERS HINGE
6X2 ACEY DEUCEY
CENTERS (GIRLS)
(RECYCLE; ROLL)
(BOYS) ENDS DYP CIRCULATE
RECYCLE
LEFT ALLEMANDE

12.HEADS FAN THE TOP

EXTEND
CENTERS HINGE
DIAMOND CIRCULATE
CENTERS (BOYS)
TRADE THE WAVE
6X2 ACEY DEUCEY
CUT THE DIAMOND
(FERRIS WHEEL; ROLL)
½ TAG
CIRCULATE
HINGE
FAN THE TOP
(RECYCLE; ROLL)
GIRLS DYP PEEL OFF
SIDE BOYS PRESS AHEAD
RIGHT & LEFT GRAND

13.HEADS 1P2P

PASS THE OCEAN
GIRLS RUN
¾ TAG
BOYS DYP FACE RIGHT
6X2 ACEY DEUCEY
DIAMOND CIRCULATE
6X2 ACEY DEUCEY
CUT THE DIAMOND
CIRCULATE
GIRLS RUN
CENTERS TRADE
SWING THRU
RIGHT & LEFT GRAND

14.HEADS PASS THRU

SEPARATE AROUND 1 TO A LINE
PASS THE OCEAN
ACEY DEUCEY
CENTERS RUN
(NEW) CENTERS HINGE
6X2 ACEY DEUCEY
CENTERS (RECYCLE; ROLL)
ENDS CIRCULATE
SPLIT CIRCULATE
CIRCULATE
(EXPLODE; STAR THRU)
LEFT ALLEMANDE

15.SIDES SQUARE THRU 2

TOUCH ¼
SPLIT CIRCULATE 1 ½
6X2 ACEY DEUCEY
6X2 ACEY DEUCEY
CENTERS HINGE
1/2 TAG
CIRCULATE 1 ½
RIGHT & LEFT GRAND



16. SIDES FAN THE TOP
 SCOOT BACK
 CENTER SWING THRU
 ENDS FACE RIGHT
 DIAMOND CIRCULATE
 6X2 ACEY DEUCEY
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 FAN THE TOP
 GRAND SWING THRU
 HINGE
 BOYS RUN
 BOX THE GNAT
 RIGHT & LEFT GRAND

17. HEADS 1P2P
 RIGHT & LEFT THRU
 DIXIE STYLE TO A WAVE
 CENTERS CAST OFF $\frac{3}{4}$
 ENDS CIRCULATE
 DIAMOND CIRCULATE
 CENTERS (GIRLS)
 TRADE THE WAVE
 6X2 ACEY DEUCEY
 FLIP THE DIAMOND
 (FOLLOW YOUR NEIGHBOR)
 AND SPREAD
 SWING THRU
 CIRCULATE 1 $\frac{1}{2}$
 RIGHT & LEFT GRAND



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THE KOREO KORNER.by Steve

This month I thought it would be fun to take a call from the Mainstream list that's been around forever. Although it's been in existence a long time, it's hardly used. When it is, we only call it from one position. Give it a try. It's easy, but different.

HEADS LEAD RIGHT
SLIDE THRU
TURN THRU
THEN:

1. Tag the Line—Face In
Pass the Ocean
Swing Thru
Right & Left Grand

4. Boys Trade
Hinge
Circulate
Right & Left Grand

2. Wheel & Deal
Centers Pass Thru
Right & Left Grand

5. Girls Trade
Boys Run
Pass the Ocean
Circulate
Right & Left Grand

3. Bend the Line
Star Thru
Trade By
Swing Thru
Circulate
(Explode; Star Thru)
Left Allemande

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SQUAREMANSHIP



All square dancing is concerned with threemajor phases:

1. Squares
2. Rounds
3. Squaremanship

SQUAREMANSHIP—WHAT IS IT? It is the dancing equivalent of a familiar term "Sportsmanship." It is sportsmanship applied to Square Dancing and in dancing circles is called Squaremanship. It is the relationship of the individual to—himself; fellow dancers; his Square Dance Club, inter-club dancing, square dancing in his area and away from home.

SQUAREMANSHIP includes courtesy, common sense, consideration, congeniality, enthusiasm, cooperation, loyalty. It is first cousin to the bath before the dance, "doing unto others," styling, gentleness with the women, proper humility about your own skill, patience with others, a sense of humor.

THE CARDINAL RULE of SQUAREMANSHIP: This comes before dancing skills, consideration for feelings of fellow dancers is more important than perfect execution of square dance maneuvers. Do not trespass in any way upon other's feelings, respect

them as though they were your own. No dance or maneuver is worth the least bit of toe-stepping. A dance perfectly executed at the cost of hurt feelings is not a dance worth doing.

PHILOSOPHY of SQUAREMANSHIP: Square Dancing is a way of life. It is one of the most engrossing adult recreations giving enjoyment and zest for living. It develops and expands the personality, bringing a new sense of belonging. The group you are now associated with gives you an affinity you have not had for years; a sense of belonging. The group you are now associated with gives you an affinity you have not had for years; a sense of belonging to a group with a common interest.

Above all, Square Dancing is a source of friendship. These human relationships are more lasting, more important, satisfying, than good dancing ability. Thus, one should be extremely careful to promote the welfare of the club by placing the human values ahead of the techniques of dancing. Give your fellow dancers all the friendliness and consideration that you can possibly muster.

(Source unknown but submitted by Bruce and Eileen Williamson of Altoona, Pennsylvania, for re-print at a time when class members needs everybody's patience and help.) ❀

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BY BOB HOWELL

EASY LEVEL

Dennis and Karlene Leatherman of Oshkosh, Wisconsin, offer a mighty quick-teach routine in their little book called Classic Country Dancing, which features a solo dance done in a circle formation. They call it...

TRAVELLING CORNERS

They suggest the music *Round & Round*, although most any good tune with a 16 beat sequence would be appropriate.

- 1-4** Vine Right and Touch
(Step to side with right foot, step behind with left foot, step to side with right foot, touch with toe of left foot)
- 5-8** Vine Left and Touch
(Step to side with left foot, step behind with right foot, step to side with left foot, touch with toe of right foot)
- 9-12** Vine Right and Hitch Turn Half
(Step to side with right foot, step behind with left foot, step to side with right foot, raise left knee while turning 180 degrees to the right to face out of circle)
- 13-16** Vine Left and Hitch Turn Half
(Step to side with left foot, step behind with right foot, step to side with left foot, raise right knee while turning 180 degrees to the left to face back into circle)

Repeat beats 1-16 until song ends

Dance can be done in concentric circles, either facing or back-to-back, for an interesting variation

For a little April Foolishness, here is a quadrille that I think I picked up from Stan Burdick some time in the past 30 years. It makes for a thinking experience and is the type of dance that I like to call once in a great while. The last time that I used it I called it...

BURDICK'S VERDICT

Formation: Square

Music: Any 4 times 32 bar tune or medley

Routine:

Head couples right & left thru
New 3 & 4 right and left thru
Side couples right & left thru
New 2 & 3 right & left thru

Join hands and circle left
Go about half way around
Look for the corner,
swinging the corner & promenade.

And here's one that may need a walk-thru as it uses an all four couples flutter wheel, but it flows like molasses in the summertime. Orlo Hoadley of Rochester, New York, offers it and calls it...

FLUTTER WHEEL AND ROLL

Formation: Square
Music: Any 32 bar tune
Routine:

Cue: /				All four LA-dies CHAIN a-CROSS;				
=1=	=2=	=3=	=4=	-5-	-6-	-7-	-8-	
-				same LA-dies CHAIN three QUAR-ters;				8
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	
(----Four ladies chain across-----				*----courtesy turn-----)
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	16
(---Four ladies chain ¾-----				*-----)
ALL four COUP-les FLUT-ter WHEEL; -								
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	24
*----courtesy turn-----				(-----Four couples flutter wheel-----				&
				All face RIGHT and PROM- e- NADE in				
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	32
&-----				and roll-----)
SIN-gle FILE;				GIRLS roll OUT past ONE, and				
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	40
(---File promenade, half around-----				-----)
DOS- a- DOS the ONE you KNOW, then PROM- e- NAD- ing HOME you GO.								
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	48
(---Ladies roll out past one-----				(---Dos-a-dos-----				&
(Patter 12 beats—)								
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	56
&-----				(---Promenade ¾-----				&
				Cue the Figure or closing sequence				
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-	64
&-----				-----)

Writers have two main problems. One is writer's block when the words won't come at all, and the other is logorrhea, when the words come so fast that they can hardly get to the wastebasket in time.

—Cecilia Bartholomew

The last offering this month was written by Elie and Harry Bortz of Lady Lake, Florida, in 1988 at the close of a Jerry Helt, Bob Howell Traditional Dance Week held at Copecrest in Dillard, Georgia. It was written as a spoof after everybody dumped their soda pop cans on the Bortz's tables so they might recycle them when they got back home. The dance includes the square dance movement, "recycle" and the traditional movement, "take a little peek." Have some fun with it, as I'm certain you will. The Bortzs' named the dance the...

RECYCLE A CAN CONTRA

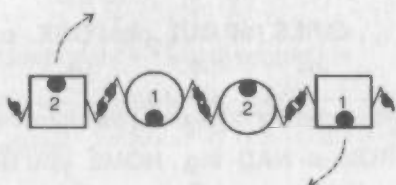
Formation: Alternate Duple

Music: Ping Pong Hoedown, K-1105 or similar hoedown

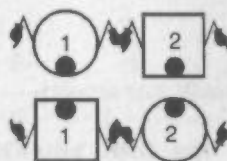
_____, With your corner Dos-a-Dos
 (to a wave) _____, Recycle, Sweep $\frac{1}{4}$
 _____, In front of you, Dos-a-Dos
 (to a wave) _____, Recycle, Sweep $\frac{1}{4}$
 _____, Ladies Chain
 _____, _____ and Chain Back
 _____, Actives take a little peek
 _____ (and back) _____, Peek again and circle half [*]
 _____, Pass Thru, Dos-a-dos (**new corner**)
 [*] = prompt the crossover when needed

Note 1: Ends cross every 2nd, 4th, 6th, etc., time through.

Note 2: In this dance, "Recycle" is done from ocean waves. Men (ends) cross fold while the ladies (centers) roll to the right and around to face the same direction as the men, ending as facing couples.

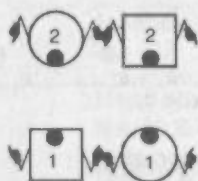


WAVE

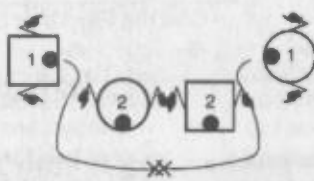


RECYCLE

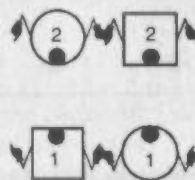
Note 3: In this dance, "Take a little peek" is done while active dancers face "up" the set. Actives lean forward and stretch around the inactives to "peek" at each other. Actives then return to upright position, still facing up the set.



(start)



PEEK



(return)

A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE

SQUARE DANCING

If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. Our address is 661 Middlefield Road, Salinas, CA 93906.

by Al Stewart
Greensboro, North Carolina

LIBRARY DISPLAY TO ATTRACT NEW DANCERS

Some of the many facets of square dancing were featured in a display at the Northeast Branch Library in Greensboro, N.C., during the month of February.

Designed to inform non-dancers of square dancing as a worthwhile recreational activity, the display appeared in a large glass exhibit case near the main entrance to the library in the city, which has a population of almost 200,000. The display was arranged by Bob O'Connor, president of Single Squares, and Al Stewart, a member of the same club. Included in the exhibit were ribbons, dangles, badges, a bolo tie, a copy of a recent North Carolina State Convention program and a copy of the October, 1995 issue of *AMERICAN SQUAREDANCE*. Several color photos showing Tar Heel square dancers in western attire were also included.

In the center of the exhibit was the following brief statement describing square dancing in the Greensboro area:

"Western square dancing has been a popular recreational pursuit in the U.S. for the past four decades. In North Carolina thousands of square dancers are members of some 125 clubs



Included in the display were dangles, ribbons, badges and photos of Tar Heel dancers in western attire.



The library Square Dance display, which was arranged by The Single Squares, N.C., flatteringly included our publication.

scattered throughout the state. About 25 of these clubs, whose members dance weekly, are in the Triad. An annual state convention is held each May, and a national convention is held each June. In June, 1998, the 47th annual convention will be held in the Charlotte Convention Center. Square dancing is not a competitive activity; rather, participants dance only for the fun they find in the activity."

Dancers in Greensboro area hope this display served as a recruiting tool for their favorite activity. Clubs in other areas might consider the use of similar displays in their local public libraries to promote square dancing. ☘

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To Dance with Llamas

Part II

by Bruce Watson
St. Louis Park, Minnesota

The Pilgrimage

Mother's Day, 1995 was a warm and sunny day in Kokomo, located about 50 miles from Indianapolis. There were signs everywhere welcoming fans of the Indy 500 auto race, which would take place in two weeks. I was driving with my friend Mick on a state highway south of town. The wind was incredibly strong, the aftereffect of a monstrous storm that had dropped three tornadoes on Kokomo the night before. We'd driven 700 miles since the night before last, with a couple of LLAMAS OR BUST signs that Mick made for the car windows. When I first met Mick a year earlier, he thought I was really weird, but he eventually grew to appreciate it. And now he had to come along to see if this whole llama thing was for real, though he was adamant about one thing: He was not going to do any dancing when he got there. We hadn't had much sleep on our trip, but I was starting to get excited: This thing was really going to happen.

Mick saw the llamas first. "Look, there they are!" Sure enough, on the other side of this divided highway stood several llamas behind a fence. We had reached Nirvana. But there was no way to turn directly into the Kesling Llama Farm from this side of the highway, so I drove past it for a while searching for a place to turn around. About a mile away, I looked up from the road and there were some ... what??? Camels??? Yes, there by the side of the road sat a half-dozen camels, watching the cars go by with obvious boredom. After checking with Mick to make sure I wasn't hallucinating, I began to wonder: What's going on around here? What would lead people in the American heartland to raise animals that had no natural reason to be on this continent, let alone in Indiana? Maybe this is one of those weird conspiracy towns you read about, where they were going to overthrow the federal government somehow with exotic animals.

There was no time to consider that, for soon we had turned around and were pulling into the dirt driveway at the llama farm. About ten cars were parked under trees next to the buildings, and there were people wandering all over the spacious grounds. And yes, there were a lot of llamas there. Quite a few were cramped into small pens. These were the ones that the Keslings were trying to sell that day. About twenty of them were in a wide, fenced-in area with two large mounds of dirt in the middle. These mounds were the "Mini Andes," and they were there to give the llamas a chance to climb like their wild brethren do.

I parked the car and sprang out, sensing a great adventure. Mick got out and grabbed the rented camcorder we had brought along. This was his first experience with a video camera, and it brought out an aspiring filmmaker in him that he didn't know was there. He wandered about interviewing the employees, asking them questions such as: "So, what do you do here at the llama farm?" The first two subjects were a couple of guys named, oddly enough, Jose and Josue (pronounced hose-way). Their responses to Mick's questions were exciting statements like "We take care of the llamas." Later I saw Mick walking up to a young llama lying on the ground. "What do you do here at the llama farm?" he asked. The llama had no comment.

In the meantime, I had found Bea Kesling and introduced myself to her. She still seemed genuinely puzzled that someone would come across four states for something like this. She obviously didn't understand that this is precisely the kind of thing that people like me have to do. Most people take travel vacations to tourist spots or exotic foreign lands. I'm more likely to go for goofy stuff in Indiana.

I walked over to a large crowd of people clustered around the pens of the animals available for sale and started up a conversation with one lady: "Did you see the camels down the road from here?" It turns out she was a local and had known about them for years. "The people who run that farm raise ostriches, too." Of

LLAMAS OR BUST

course. Ostriches. World domination through odd-looking wildlife. I asked her what out-of-towners think when they encounter this menagerie on the road to Kokomo. "Well, I have a CB radio, and I hear the truckers talking about it all the time." It's nice to know that truck drivers will have such good entertainment when they come through here.

There was one row of pens with baby llamas and their mothers. One of them, born two days earlier, had a mommy whose ancestors were from Chile, while its father's lineage was Bolivian. According to the brightly-colored sign on the pen, this made the baby a "chili bowl." (Like I said earlier: Llama humor can get a little odd.) The babies were quite adorable, and they looked sharp in the hand-knit green and red sweaters. They hummed quietly to their mothers, who hummed back reassuringly. Nearby there was a snow-white baby llama that was only one day old. This llama is going to have a strange outlook on life. I mean, to him, every day a hundred people come over and there's square dancing and all this other weird stuff. I have a feeling the rest of his life will seem anticlimatic compared to this.

At one point later on, they let the day-old baby out of his pen to wander around. He instantly became a magnet for a herd of fascinated little kids, who petted him and followed him around. As the baby wandered about between the barns and the pens, I noticed that the other llamas were all watching to make sure he was okay. It was a little like watching spectators at a tennis match: Their heads all turned to follow the little one wherever he went.

I walked up to a small, circular pen containing the stars of the show — the select few who had been trained to square dance. There were about a dozen llamas there, all adolescents between five and six feet tall. It turns out that you can't really train adult llamas to square dance, since by that age all they want to do is get romantic with the other llamas. But you probably knew that already.

I wanted to see if these creatures were as gentle and friendly as I'd heard. I tried reaching out my hand to a couple of them, but they turned away, showing the same shyness with unfamiliar people that I've seen with my cats. Finally, a llama farm employee led one up to where I was standing. This llama was a beautiful animal — alert-looking, with dark brown fur. The tag hanging from her neck said her name was Earth Angel. I started petting her on the back of her neck (where they like it the most,

apparently), and we instantly became buddies. She nuzzled her nose up against my face. Her nose was soft, odd, even lumpy, but comforting and pleasant. (I think I told Mick it was "like kissing a velour towel." Don't ask me what that means — I don't know either.) A couple of times she sneezed on me, but she did it in a nice way, very polite and lady-like.

I was smitten. Before long, I was trying to figure out a way to put her in the back seat of the car and take her home with me. Then, from an open barn nearby, there came a sound: Country music.

A Dance with an Angel

The barn where the square dancing would take place was quite large and had a concrete floor. Off to one side, several locals were selling llama sweaters and other merchandise. On a wall was an impressive display of ribbons and awards won by Kesling llamas at the State Fair. A large area in the center of the barn had been cleared out to give room for the dancers. At the edge of this dance floor, several rows of hay bales served as seats for spectators. A large banner on the barn's back wall proclaimed: Kesling Llama Farm — home of the ORIGINAL dancing llamas. (I can see it now: Don't be fooled by cheap imitations! These are the ORIGINALS! And if you order today, we'll throw in this nine-piece set of steak knives!)

Then the llamas were lead in, lined up in rows, just like at the start of the Indy 500 — only furrier. They started with a llama square dance demonstration featuring the Keslings and other local dancers. And, of course, the llamas. The (human) dancers were mostly middle-aged.



I call this "Interview with the Llama."

Many of them were wearing clothes made from this shiny, sequined, almost glow-in-the-dark material. I had never seen stuff like this; it had an eerie, other-wordly quality. (So that's it — space aliens are going to dominate the world with exotic animals! Call Mulder and Scully.)

The square dance caller wore a red, white and blue shirt with little stars all over it, and he called the dances in a distinctive Indiana twang. He had two records to play for the dancers, both of them without vocals so he could call and sing along. His favorite tune was apparently the old Wilbert Harrison classic, *Kansas City*. But he sang it as *Llama City* instead:

Llama city, llama city here I come.
Llama city, llama city here I come.
They've got some purty little llamas there,
And I'm gonna get me one.

The previous week I was hoping to prepare for the trip by taking a square dancing lesson, but there was nothing available in my area. (Did you know that you can't start, you can only start square dancing lessons in the fall? Unless you live in Arizona or Florida, of course.) So on the trip to Indiana, I was a little worried about whether I could really join in the dancing, given that I hadn't square danced since my high school gym class. Once the dancing started, though, I soon found I had nothing to worry about. Contrary to what I pictured in my head in May of 1994, the llamas don't really prance about making all kinds of dance moves and responding instantly to the caller's commands. What really happens is that their human partners square dance slowly, and the llamas follow them around, led by ropes attached to their rhinestone-sequined halters.

Still, though, it was an absurd sight — human dancers in bright costumes, leading llamas around in slow circles as a hundred people looked on. And if the llamas didn't dance like John Travolta, they certainly seemed interested in what they were doing, and they rarely went the wrong way or disobeyed their human partners. The best part happened at the end of each song, when the dancers and animals would turn, face the audience and take a bow. The llamas would bow their heads down with their partners. Now maybe they did this because the human partners were pulling them down by the halters, but it was still a pretty sweet gesture.

Finally, after about three rounds of *Llama City*, the caller announced that members of the audience could come out and give it a try —

was anybody here interested in dancing with these llamas? I shot my hand up like a kid with the right answer in geometry class. Climbing off my hay-bale seat, adrenaline pumped through my veins as I crossed the dance floor. It seemed almost as if my entire life had led up to this moment.

It didn't take me long to find Earth Angel standing quietly on the left side of the stage. In addition to my furry friend, I would also be accompanied by one of the earlier square dancers, a tall, thin fellow named Ed. (I hadn't been introduced to him, but I knew his name because his belt buckle said ED in big letters made out of space-alien material.) I looked back to the hay bales, waving to Mick as he got ready to videotape my big moment.

Suddenly the music started. This was it. I had driven 700 miles to do this, and there was no backing out now.

Just then Ed leaned over to me. "Make sure not to touch her ears when you're dancing with her," he said ominously. From that point on I made a conscious effort to heed his cryptic (and unexplained) warning. In my mind I pictured myself brushing Earth Angel's ear somehow by accident, causing her to freak out, run loose and start a llama riot. These animals had some unseen quality that these people were going to use to take over the world, after all, the least I could do was to be careful.

Soon the music was in full swing, and the caller began to give us commands. Ed, Earth Angel and I were one of four teams facing each other from the sides of an imaginary square. Behind us was another square of four teams. Responding to the caller's commands, the teams to the left and right lead their llamas forward to the center of the square, then returned to the outside. Then it was our turn. I gently brought Earth Angel toward the center, then, at the right moment, turned her around and went back to the side. It was pretty simple stuff, really, and my furry companion easily followed my lead. The teams in my square did a few other maneuvers — including one called the Ferris Wheel, where the four human dancers put their left hands together and turned, leading their llamas around in a circle to the spot where they started. Soon the two squares joined together, and we all marched our llamas slowly around in a big circle.

Llama city, llama city here I come...

We weren't doing any of the fancier moves that the demonstrators had done earlier. Not that

they did anything very complex, but I guess they didn't want the newcomers to get in over their heads. I was giggling the whole time, picturing how I would tell all my friends about this when we got back to Minnesota. Earth Angel was a real trooper, although she did stray off a bit once. I kept my hands as far away from her ears as possible, and things went pretty smoothly.

They've got some pretty little llamas there, and Bea's gonna sell you one.

A few minutes later, the song ended, as did my llama-dancing career. I knew in my heart that the trip had been worthwhile, but now I was left to wonder whether this would be the end of what had been a truly great adventure. What can you do to top square dancing with a llama? And as the next group of audience members took the floor to dance, I couldn't help but feel a little jealous. Somebody else was now dancing with my little Earth Angel, after all.

Oh, well — I guess llama dancing is like summer itself: warm and gentle, yet gracing us for only a short time before being pushed away. Mick and I hung around watching the dancers for a few hours, then climbed back in the car and began the long journey home. Maybe I could find some emu farmers, I thought, who taught their birds how to do the Hustle....

Postscript: Llamas Forever

The video turned out great. Mick expertly captured the sights and sounds of the event. I think he has a future in movies, even if his interviews weren't going to put 60 Minutes out of business. I took the tape to a party with a bunch of friends who had been following the llama story as it unfolded over the past year. As we watched on a big-screen TV, they seemed a bit unimpressed by the slow speed and action of the dancing. One guy offered an explanation: "Of course they can't dance — they have two left feet!" My friends liked the video, though, except for one fellow who never really understood why I was so fascinated by dancing llamas. He concluded, though, that "dancing with a llama would probably be more interesting than dancing with a chicken." This was a hard point to dispute, but none of us could really find much universal insight in it.

My birthday came a month later, and my father gave me a copy of Llamas for Love and Money — in book form, not on CD. It had lots of cool pictures of llamas, and information on what to do if you get one. That may happen someday, though I don't have a big enough front yard for a llama where I live now. Then again, though, maybe it could live in the house and



The much anticipated moment arrives!

use the cats' litter boxes....

The book also had a resource list: Llama magazines, books, videotapes, art, you name it. And a friend of mine at work found two llama sites on the Internet one day. So my worries that the llama adventure would come to an end were unfounded. Even now I feel I have to keep my eye open, waiting for the next time when another one of these furry, friendly animals appears in my path on TV or in a magazine article. I imagine I could try to run forever to get away from the llamas, but I have a feeling that they'll always be there behind me, humming sweetly in my ear, wanting to nuzzle with me, cheek to cheek. ❀



MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

**MIKESIDE
MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this
wondering minstrel circuitous
rampage I've chosen. At least
it's not hard to take
week in Hawaii

covered upstate New York (I
sneaked in and out between the
blizzards), followed by two
weeks sloping through
Georgia. (Sounds
like a Marco Polo

by a Flor

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STRAIGHT TALK

Please Bring The Teaching Manuals Up-To-Date!

I need some help. I have always taught my dancers according to the manual. Has the manual been brought up-to-date with changes in the following calls?

I still teach the "Do-sa-do" back to back. Is there an update to teach it as a swing?

How about the call "Heads (or sides) lead to the right to make lines of four"?

I have a few more, but I'm sure you all get the drift of what I am trying to say. If not, I will spell it out. If CALLERLAB and A.C.A. are satisfied with the changes the dancers are dictating to certain calls, why not bring the teaching manuals up to date? I graduate my classes with pride, wish them well and they come back from their first dance with another club and question my teaching ability.

I was at a good-level weekend dance and the caller called "Do-sa-do." This woman came at me with open arms and when I rejected her method of the Do-sa-do, she stood there with fire in her eyes, hands on her hips and said, "The caller said Do-sa-do." Right then and there I knew that somewhere out there in square dance land, some caller is teaching the Do-sa-do Swing.

ATTENTION CALLERLAB and A.C.A.

by Harry Tucciarone
Bedford, Virginia
Via America Online

Like it or not, callers, it is our fault. Most callers seriously abuse the call Do-sa-do. They overwork it until the dancers become bored, they rebel and I don't blame them. Would you believe I have been at a dance where a caller with better than ten years at the mike wanted to walk through a call from an ocean wave and instead of saying, "Heads step forward and face your corner and step into a wave," he called, "Heads Square Through, Do-sa-do to an Ocean Wave." I call that abuse. Come on callers, ease up on the Do-sa-do. I'll agree we have to use it in most singing calls for timing purposes, but a lot of patter can be done with less Do-sa-dos.

This is my 36th year at the microphone. Ever since I started teaching, the manuals have always been my "Square Dance Bible." I say, change the manuals or teach accordingly.

To those of you who will say, "So what, as long as the dancers are having fun," I say I also have fun dancing "properly" and it's a lot smoother.

I realize the responsibilities of the two giant organizations must be overbearing. But why endorse a teaching manual that is not allowing us to teach properly? ❀



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- HH 5185L - I Fall To Pieces keyed for Women Callers**
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- HH 5183 - Heartbreak Mountain by Bobby
- ELK 034 - Keeper Of The Stars by Dave Parker (Sing-a-long)
- ELK 035 - Born To Be With You by Ernie (Sing-a-long)



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Jerry Gullledge

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What's Going On In Square Dancing

KANSAS STATE SQUARE DANCE CONVENTION

"Have Fun With Tim & Jim" is the theme of the 1996 Kansas State Square Dance Convention, May 31 and June 1, in Salina, Kansas. The two day Convention, held in the Bicentennial Center in Kenwood Park, offers three floors of dancing—Mainstream, Plus and Advance. Tim Marriner, the featured caller from Richmond Hill, Georgia, will call a Saturday afternoon Plus Dance and an evening Mainstream Dance in the Main Arena, which will dance 150 squares comfortably.

On a dare, Tim started calling in 1975. Besides touring extensively across the United States and into Canada, Belgium, Germany, Mexico, Norway, Sweden and Japan, Tim, who calls all levels, is on the staff of various resorts. Tim Marriner is not just a caller—he is an entertainer. Having performed in several jazz choirs in college, Tim has trained and developed many twists to his singing routines. His style is not only fun but fresh and exciting.

Saturday's featured cuers, Jim and Bonnie Bahr from Denver, Colorado, are well known for their choreography. The Bahrs have been

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- RMR 119 ONLY WANT YOU FOR CHRISTMAS - Wayne
- RMR 005 CHICKEN PLUCKER - Nasser
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Jim Woolsey
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Doug Jernigan
803-648-2244

- SR 102 TEQUILA SHEILA - John Blessing
- SR 401 MARTY ROBINS MEDLEY - Traylor
- SR 601 MICKEY MOUSE - Nasser
- SR 701 RODEO ROMEO - John Hicks
- SR 402 LITTLE RED RIDING HOOD - Traylor



James Reid
61-8-280-9941
S. Australia



Traylor Walker
409-234-3937



Nasser Shukayr
318-687-7512



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513-433-1685

PRODUCED BY: Wayne Morvent
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featured instructors/clinicians at many conventions and festivals throughout the country and have taught at several National Conventions and URDC. Jim and Bonnie, who have two Carousel Clubs, founded and choreographed all routines for the "Jim's Dandies," an exhibition group that performed at 14 National Conventions. Jim and Bonnie, who have written many well known round dances, will add much to the dancing enjoyment of the dancers attending the Convention.

Sixty Kansas callers and cuers will assist Tim and Jim and Bonnie in providing continuous dancing Friday evening and Saturday.

The Convention will host a sewing clinic, a style show, exhibitions, line dancing and a dance for "dancers without partners." It will be a shopper's delight with seven rooms for vendors of square dance apparel.

Advance ticket information for this annual Convention, cosponsored by the dancers' and callers' associations, can be obtained from Bev Bicknell, 824 SE Rice Rd., Topeka, KS 66607. Advance tickets will be on sale until May 15. Tickets may also be purchased at the door.

With Tim Marriner, Jim and Bonnie Bahr and the Kansas Callers and Cuers, dancers will "Have Fun With Tim and Jim" in Salina, Kansas, May 31 and June 1. Kansas dancers invite you to join their squares for a fun weekend.

OREGON'S DIAMOND LAKE SQUARE DANCE FESTIVAL

Story by Carole Nielson
Photographs by Dan Nielson



Set between Mt. Thielsen's jagged spire and Mt. Bailey's snow-capped dome, diamond Lake sparkles like a faceted gem amidst the unspoiled evergreen forests of Southern Oregon's Cascade Mountains. Each summer this is the site of the Diamond Lake Square Dance Festival. Hosted by the Star Promenaders Square Dance Club of



The beautiful Diamond Lake

Medford, Oregon since 1974, the Diamond Lake Festival has become one of the largest square and round-dance festivals on the West Coast. For four days and nights in mid-July dancers twirl their partners in morning rounds, kick up their heels in Plus level squares and do-si-do under the stars on a specially-constructed, portable wooden floor at lakeside to tunes sung by top-notch callers.

In addition to square dancing, there are plenty of things to do and see in this spectacular setting. Diamond Lake is renowned for its excellent trout fishing. Motor boats, row boats and paddle boats are available to rent and a charter boat takes anglers on half-day trips. One-hundred moorage spaces are available and there is a full-service marina.

A sandy beach with roped-off swimming area and sunning deck invites swimmers on warm days. Twelve miles of paved bike paths encircle the lake threading through forests, crossing crystal brooks and offering spectacular vistas. Mountain bikes can be rented from the resort.

For real western experience, the mountain scenery can be surveyed from horseback. Trail rides from a few hours to overnight pack trips into the Oregon Cascades Recreational Area can be arranged through Diamond Lake Corrals.

Three U.S. Forest Service campgrounds—Broken Arrow, Thielsen View and Diamond Lake—provide 450 campsites with modern bathrooms and showers. In addition, the private Diamond Lake Trailer and RV Park has 150 spaces and full hookups. There is a gas station and store near the lodge and a pizza parlor and store at the south end of the lake.

From cozy two-bedroom cabins with complete kitchen facilities and fireplaces to modern motel rooms, Diamond Lake Resort offers overnight guests a choice of 93 units. Dining in picturesque Diamond Lake Lodge ranges from

delicious, home-cooked meals served in the casual family atmosphere of the original dining area to gourmet feasts in the elegant Mt. Thielsen and Mt. Bailey Rooms. Magnificent views of the mountains and the lake delight the eye from all three dining areas.

Natural wonders await the explorer. The incredibly blue Crater Lake, deepest and purest lake in North America and Oregon's only National Park, is a scenic ten miles away. Trapped inside the caldera of Mt. Mazama, a volcano, which last erupted 7,000 years ago, the waters of Crater Lake are so clear objects 100 feet below its surface can be seen from the craters rim. Originally built in the early 1900s, historic Crater Lake Lodge reopened in the spring of 1995 after extensive restoration.

Lemolo Lake, just 12 miles distant, offers water skiing and excellent fishing. Hiking trails and waterfalls abound. Watson Creek Falls, second highest waterfall in Oregon, cascades more than 200 feet over a sheer rock cliff. A switch-back trail leads through a forest of giant Douglas firs to the base of the falls where lacy maiden-hair ferns and delicate wildflowers cling to the banks. Clearwater Falls takes its name from crystal Clearwater River. Wild rhododendrons and mossy logs line the banks of this icy stream. A short trail leads from the picnic area

to the top of the falls. Spectacular Toketee Falls leaps from an ancient lava tube and thunders into the canyon below. These are only a few of the waterfalls in the area and all are worth a visit.

Two famous rivers begin near Diamond Lake. The swift-flowing North Umpqua, with its many rapids and fantastic rock formations, is a favorite of fly fishermen. A drive through tall stands of old-growth timber takes one to the upper reaches of the Rogue River noted for its salmon and steelhead runs.

From playful chipmunks, marmots and golden-mantled ground squirrels that scamper through Diamond Lake's campgrounds, to deer and elk which graze in the alpine meadows to the illusive black bears and cougars that wander the wilderness, the region offers plenty of opportunities for wildlife viewing.

Square dancers who enjoy good fishing, outdoor activities, beautiful scenery and folks who are fun and friendly will find the Diamond Lake Square Dance Festival perfect for all these activities.

The Diamond Lake Square Dance Festival will take place from Wednesday, July 24, through Saturday, July 26. Pre-registration is \$18 per person through July 1st for the entire four-day event. After July 1st registration will



Diamond Lake Lodge and swimming area



Mt. Bailey and Diamond Lake as seen from the portable dance floor at Diamond Lake Festival.

be \$20 per person or tickets may be purchased at the gate for one or all events. For more information call Frankie Sheppard at (514)772-8970 or write Diamond Lake Square Dance Festival, PO Box 4162, Medford, Oregon 97501-0154.

GETTING THERE: Diamond Lake is located in southern Oregon 80 miles from Roseburg, 100 miles from Grants Pass, 85 miles from Medford, 85 miles from Klamath Falls and 98 miles from Bend. To reach Diamond Lake from Roseburg, take Oregon 138 up the North Umpqua. From Grants Pass take I-5 to Gold Hill. Follow the signs to Crater Lake, taking Oregon 234 through Sam's Valley to Oregon

62. Turn left on 62 and follow it until the junction with Oregon 230, slightly north of Union Creek. Oregon 230 intersects 138. From Medford, take Oregon 62 to its junction with Oregon 230 and follow it to 138. From Klamath Falls, travel north on Oregon 97 to 138. From Bend, travel south on Oregon 97 to 138. No matter which way one travels, the trip is scenic. For more information contact Diamond Lake Resort, Diamond Lake, OR 97731, (541) 793-3333 or (800) 733-7593.

COLORADO STATE SQUARE DANCE FESTIVAL

June 14-15, 1996

Calling all Dancers—hang on to your hats!!! The Rockin' D Roundup State Square Dance Festival is coming soon! And it will be in one of the most active dancing areas in the state—right here in Denver at the Holiday Inn DIA, featuring Dan Nordbye, Joe Saltel and Debbie and Tim Vogt. Supported by Colorado Area Callers/Cuers.

The excitement will be of a long-ago western hoe-down, without the blazing pistols and wild card games; but square dancers now-a-days have just as much fun! At this Roundup, they will be dancing for two days, with two of

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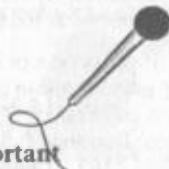
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the best callers available! Can you imagine seeing over 1,000 square dancers on a huge ballroom floor, in their colorful petti-coated skirts and matched men's western attire? It's a sight to behold!

If you want to be in on the fun come next June 14 and 15, give the Rockin' D registration chairman a call—we guarantee you'll go down smilin'!

For more information write or call Frank and Gail Greenwood, 1000 South Florence St., Denver, CO 80231; Ph: (303)367-1181.

"THE BARN" OPENS IN Berthoud, Colorado

Dreams do come true! Tom and Joyce Jones started square dancing in 1982 with the Foot and Fiddle Club in Loveland, Colorado. They quickly became avid dancers and supporters of the activity, serving as officers of the Foot and Fiddle Club. In 1985, with the help of their good friends and caller Don and Gayle Meier, they formed a square dance demonstration group in Fort Collins. In 1987, this group moved to Berthoud and started the Berthoud Barn Owls plus club.

From the beginning of their square dance career Tom and Joyce dreamed of owning their

own hall. They lived in Berthoud for many years and knew of an old abandoned barn at the edge of town. Tom arranged with the owner of the barn and the city to move the barn to his property and started planning the remodeling. But disaster struck, the owner decided not to sell the barn after all. Their dream lived on until one day Tom discovered he needed a new roof on his plumbing shop—he decided to add a second story and have their dance hall above the shop. Work started on the hall in late 1992 and in September 1994 the Barn Owls moved into THE BARN at 619-1/2 4th Street, Berthoud, Colo.

THE BARN has a 2,700 square foot wood dance floor with skylights and a balcony. It will be decorated with antiques and is truly a dream come true. Congratulations Tom and Joyce!

Written by Sue Nelson, featured in the Northeast Colorado Bulletin, Sept/Oct/Nov 1994

CAN YOU HELP?

Long time caller, John Cook, living in Allendale, Michigan, came home from calling a dance the other night in sub-zero weather, went to bed and awoke a short time later to the incessant sounds of smoke and flame detectors.

Rushing outside to his garage across several feet of snow, he was greeted by the full fury of a fire.

Helpless, he and the family watched as his square dance archives of magazines, caller's notes and many years of dance material vanished.

Now comes the task of trying to replace as much of this as possible. If you have back issues of magazines, caller notes, and so forth, that you might like to share with John, why not drop him a note, John Cook, 11078 Radcliff Dr., Allendale, MI 49401-9521, or you can reach him by phone at (616) 895-4104. You can bet he'll be grateful.

5TH HANDICAPABLE CONVENTION

Louisiana

July 19 and 20, 1996, is the date set to get *Rollin' On The River* for the 5th Handicapable Convention to be held in New Orleans, Louisiana.

Every person coming to the Convention (over the age of twelve) must register! This includes parents, chaperons, callers and guests.

The registration fees are used to pay for the expenses of putting on our convention, and pay-

ing for facilities for dancing and meeting rooms. Also, the Fairmont Hotel has requested that all conventioners wear name badges while in the hotel. This year due to the Olympics in Atlanta, we had very little choice as to where to go in the Southeast. Hotels with the amount of dance space we require are in short supply. We have to look to convention class hotels. I believe that in 1998 we will be in a better position for convention facilities; you can translate that to mean cheaper rates! You may call 1-800-666-1996 for information on discount coupon booklet about the New Orleans area.

Dorothy LeDuc, our Registration Chairperson, has asked that each club please write her with a contact person's phone number so that she may reach you if needed. Please contact her as soon as possible at (334)343-9794.

Dean & Kitty Emery (334)633-8212, Convention Chairmen, 5th Handicapable Square Dance Convention, 9354 Johnson Road, Mobile, AL 36695-9004

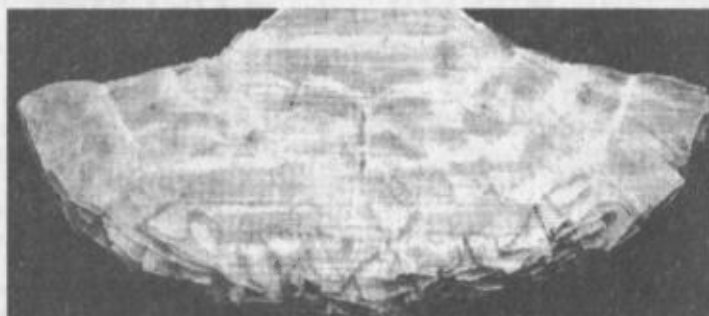
37th WISCONSIN CONVENTION

The 37th Wisconsin Square and Round Dance Convention will be held in Madison, Wis., August 16, 17 & 18, 1996. Dance & Mix in '96, this year's Convention theme, will bring

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together square, round, contra, country and line dancers from all over Wisconsin and surrounding states. Area callers and cuers will be featured.

All dancing this year will be in the recently completed Exhibition Hall at the Dane County Exposition Center. It features 200,000 square feet of dancing area. All facilities are air conditioned.

A fashion show and luncheon will be one highlight of the Convention at the nearby Sheraton Inn. Another feature will be a Live Music Dance on Sunday afternoon featuring the band, *The Continentals*.

Raffle tickets will be on sale for a beautiful queen-sized quilt in the Convention color theme of pastel pink with coordinating prints. It was made by June Myklebust, Assistant General Chairman of the Convention, from scraps of fabric saved from Convention dresses. Additional items will also be included in the raffle.

General Chairmen Ray and Marilyn Steinich, urge everyone to make plans for a mini vacation to include the 37th Wisconsin Square and Round Dance Convention. For further information, contact them at (608) 429-3049.

S.O.S. CORRECTION FROM HAWAII!

A huge S.O.S. goes out to you from the 1997 Square Dance Convention Committee here in Hawaii.

The dates published in the National Square Dance Directory for the 1997 Square Dance Convention are in error. **Correct dates are January 23, 24 & 25, 1997.** Please make note of this on your square dancing calendar for the year 1997 and pass along this information to fellow square dancers. Your help in spreading the word would be most appreciated. If you have any questions, please call collect: Anne Forbes, Chairperson, 32nd Aloha State Square Dance Convention, (808) 261-8109, Kailua, Hawaii. Mahalo...

43rd FLORIDA CONVENTION

The 43rd Florida State Square and Round Dance Convention, May 24, 25 & 26, 1996, in Lakeland, FL., is just around the corner. It is time to register and secure your tickets. Save yourself time at the Convention, prevent standing in line to register and save yourself a few dollars on our early registration fees. Don't forget

the prices on the registration form is for per person and not per couple. We have had a few problems in this area and it only tends to delay getting registered. Right now the cost for the Convention is \$16 per person. **I have a new box number for our registration chairman: ANNEITA GILBOURN, RT. 2, BOX 442, CHATTAHOOCHEE, FL 32324.** Keep those registration forms coming in.

Your Fashion Show Chairmen Elaine and Vern Olberding has advised that a "Hat Full of Fun & Fashion Show" will be in skits and costumes, which are being chosen to show the latest in square, round, line, clogging, contra and country western dance. We were very happy to learn that many of the Pensacola Special Steppers are joining us in the show for the first time in Convention history. They will not be dancing—just acting and modeling. I guaranteed you will love them, so don't miss this show. Our Co-chairmen Nancy & Frank Cherry invite all Handicapable dancers to attend to see your friends from Pensacola perform their routines. An added treat at the fashion show will be door prizes. Mark your calendar to attend on Sunday, May 26 from 1:00 PM-2:00 PM at the theater.

We are looking for more volunteers to act as door guards for an hour or two at a time. If you can spare the time, let our Hospitality Chairman Wilma Scofield know when you are available. You may write or call Wilma at 7417 Stagecoach Rd., Pensacola, FL, 32526; Ph: (904) 438-3704. I was a door guard a few years back and was surprised to find it was a lot of fun. It is amazing just how many smiles you will get during that short duration. Try it—I bet you'll like it! I'll be at one of those doors on Saturday looking for those smiles, so don't disappoint me.

In many of our square dance publications this will be the last time we will get to talk to you before May. We hope we have made new friends through our words and we ask that you come up and introduce yourself to us at the Convention. We will be glad to circle up and make a square for some fun. So let me take this opportunity right now to tell whoever is in my corner, "Corner, be there when I need you."

Chuck and Gloria Scalion, Publicity Chairmen, 43rd Florida State Square & Round Dance Convention

35th MICHIGAN CONVENTION

The 35th Michigan State Square and Round Dance Convention will be held this year at Cobo

Hall in Detroit, Michigan. It will be a three-day event (August 16, 17, & 18) starting with a Trails End Dance from 3:00 PM to 5:00 PM at the Hart Plaza, located between Cobo Hall and the Renaissance Center. Regular dancing begins at 7:00 PM at Cobo Hall in downtown Detroit. The Convention features Michigan callers, cuers, western dance, clogger and contra instructors. All dancing will be on hard surfaces. In fact, for the first time in recent memory, both the plus square dancing and the high level rounds will be on hardwood floors. This year the dance schedule will include Dancing by Definition at the Mainstream and Plus level. Of course, a full slate of Mainstream, Plus, Advanced, Challenge, contra, rounds, clogging and country western will be offered for your enjoyment. Single dancers have not been forgotten; they may dance in their own singles room or find partners more easily in a roped off area in the Plus room. If you are a camper, come and join us, a self-contained camping area is available in a fenced-in parking lot.

In addition to the fine dancing, the convention will have exhibitors selling dance apparel, seminars, fashion show, a special program on Saturday, August 17, feathering exhibition dancing and concluding with a Grand March. Also, the Detroit area has many interesting sights to visit such as Greenfield Village, Henry Ford Museum, Detroit Zoo, Greektown and many other interesting and fun places.

A special invitation goes out to Canadian dancers to visit Michigan and our State Convention.

Additional information may be obtained by contacting Lloyd and Linda Catey, 3462 Doane Hwy., Grand Ledge, MI 48837, Phone (517) 645-7471. The Convention is sponsored by the Michigan Council of Square and Round Dance Clubs. ❀

~~~~~  
You know that little indestructible black box that is used on planes? Why can't they make the whole plane out of the same substance?

~~~~~  
When the kindergarten teacher returned to her class after being absent, she asked the children how they liked their substitute. "She was all right," one little boy said, "but she wasn't as smart as you. She had to use two hands to play the piano."

—*Square Dance Reporter*
March/April 1996

DANDY IDEA

ONE NIGHT STAND IS THE KEY

By Bernie Coulthurst
Editor Club Leadership Journal
Featured in USDA NEWS
January/March 1996

By now you are either elated with your successful new dancer group or you are quite worried about your club going through another year without a new dancer program. If you are the "elated" group, congratulations and keep working on the retention of your new dancers. For club leaders in the latter group there is no need to panic—just switch to Plan B—The "One Night Stand" plan.

One Night Stand—According to many callers, and many successful club leaders, a well presented and well advertised "one night stand" is one of the most successful techniques for attracting new prospects. Why—because people can come "check things out" and have a lot of fun without any commitment for FREE. Hopefully, a few will have such a great time that they will want MORE AND MORE AND MORE. A year from now they will be hooked on square dancing just like you and I are. Their lives will never be the same.

Hire the Best ONS Caller—Your club caller may be good at calling a One Night Stand (ONS), but chances are s/he is not a great ONS caller. Every state has two or three excellent ONS callers. One of these callers is the one to hire for your one night stand. If you don't know these callers, check with the editor of your state publication or the president of your state callers association. Often these callers will have an ad in your state publication that mentions their specialty of calling "one night stand" dances.

Country Western Square Dancing—Even though square dancing is technically "western square dancing," consider calling your dance a "Country Western Square Dance Shindig." Use your imagination using the four words—Country Western Square Dancing.

A Little of Everything

A great ONS caller will have a little of everything in his or her program—line dancing, country western two steps, circle dances, polkas, waltzes, square dancing and even a little round dancing and contra dance. The key is to expose them to the variety of dance that comes under the umbrella called square dancing.

Pick The Right Place—Where you have your one night stand dance is very important. Don't pick the cheapest hall or one that is known for poor sound quality. Pick a hall that is air conditioned and easily accessible for the people you are trying to reach. A hall that has country western dancing on a regular basis is a good choice. For example, in our area our American Legion hall is probably the best available and affordable hall in town.

Don't Forget Marketing—Your one night stand dance should be marketed for at least 30 days before the date of the event. Be creative with some clever display ads using lots of white space that build curiosity. They don't have to be big ads—three columns wide should do the trick. If your hall has a letter sign over the entrance, arrange to use it two or three days before your dance. Use display posters. Use handouts, free passes and so forth to get the word out about your ONS dance. Send letters of invitation to the members of the various clubs in your community. Emphasize that the dance is FREE in all your advertising.

In some of your ads emphasize the health aspect of square dancing. Mention that country western square dancing burns 100 calories per hour of dancing.

Create An ONS Committee—Putting on a great one night stand requires considerable planning, so appoint an ONS committee or task force. Pick your most enthusiastic club members for your committee and then let them go with their imagination.

If your first ONS is not successful, schedule a second and even a third. The primary purpose for having one night stand dances is to get the proper exposure to the people you are trying to reach. Good luck and remember nothing gets accomplished without enthusiasm. ❁



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THE COUNTRY LINE by jim and jean cholmondeley

DANCE TERMINOLOGY III

Thank you for your interest that was shown the last two months. If you have any specific questions let the ASD Magazine know and they will contact us or call us direct. Have a Happy Easter.

KICK - A lift log movement with the log straight

LEAD - The pressure of the hand, shoulder or body to indicate the beginning of a pattern or move.

LEFT - Refers to the foot, hand, hip, or a direction.

LOCK - A tight cross of the feet.

LOD - The line of direction or dance on the dance floor. (**Counter Clockwise** = going to the left - **Clockwise** = going to the right against the line of dance (LOD).

MEASURE - Also called a "Bar." A grouping of musical beats.

POINT - Point the free foot forward, backward, sidewise or crosswise.

QUICK - A step or weight change that takes one beat of music.

RIGHT - Refers to the foot, hand, hip, or a direction.

RUN - A step or weight change that takes one beat of music.

SAILOR SHUFFLES - A dance pattern. A shuMe step starting with a cross behind. The name is derived from the stumbling type step a sailor does when he first hits dry land.

LEFT

1 Cross left behind right

& Step side right

2 Stop side left

Lean left thru pattern

RIGHT

1 Cross right behind left

& Step side left

2 Step side right

Lean right thru pattern

SCOOT - A slide of the weighted foot forward, backward, or sideward, raising the opposite leg with a bent knee. A scoot can also be done on both feet.

SHUFFLE - Also Known As the Double Step, Polka Step, Triple Rhythm Step.

A shuffling type step traveling forward, backward, or sideward.

LEFT FORWARD

1 Step forward left

& Bring right toes up to
left heel

2 Stop forward left

RIGHT FORWARD

1 Step forward right

& Bring left toes up to
right heel

2 Stop forward right

LEFT BACK

1 Step back left

& Bring right heel back to
left toes

RIGHTBACK

1 Step back right

& Bring left heel back to
right toes

METAMORPHOSIZED

DESCRIPTION - 4 Wall Dance

DIFFICULTY - Intermediate

COUNTS/STEPS - 32 Counts/39 Steps

BPM - 120

TEACHING MUSIC - Clown In Your Rodeo (Kathy Mattea)

DANCING MUSIC - Giving Water To A Drowning Man (Lee Roy Parnell)

UNT / DESCRIPTION

STOMP, HOLD, STOMP, HOLD

STOMP, SNAP, SAILOR SHUFFLE

- 1 RF - Stomp forward on RIGHT
- 2 HOLD
- 3 LF - Stomp forward on LEFT
- 4 HOLD
- 5 RF - Stomp forward on RIGHT
- 6 SNAP FINGERS
- 7 LF - Cross step LEFT behind Right
- & RF - Step 1/8 turn to the Right on Right
- 8 LF - Step to Left on LEFT

SAILOR SHUFFLES, TWIST, TWIST-TURN, KICK-BALL-CHANGE

- 1 RF - Cross step RIGHT behind LEFT
- & LF - Step to Left on LEFT
- 2 RF - Step 1/8 turn to the Right on Right
(completing 1/4 turn Right)
- 3 LF - Cross step LEFT behind Right
- & RF - Step to Right on RIGHT
- LF - Step to Left on LEFT
- 5 Lift heels & twist 1/8 turn Right
- 6 On balls of feet, pivot 3/8 turn left
- 7 RF - Kick RIGHT foot forward
- & RF - Step ball of RIGHT @ next to Left
- 8 LF - Change weight to LEFT

KNEE SHAKES AND HIP ROLLS

- 1 RF - Touch toes of r to r & push knee R
- & Knee to center
- 2 Push knee to Right
- & Knee to center
- 3 Push knee to Right
- & Knee to center
- 4 Knee to center & shift weight to right
- 5 Roll hips to Right and over
- 6 Roll hips to Left and down
- 7 Roll hips to Right and over
- 8 Roll hips to Left and down

KICK, TURN, STOMP, STOMP,

MONTEREY TURN

- 1 RF - Kick RIGHT foot forward
- 2 LF - Keeping RIGHT knee bent, pivot 1/4 turn Left on ball of LEFT
- 3-4 RF - Stomp RIGHT next to Left Twice
- 5 RF - Touch toes of RIGHT to the Right
- 6 LF/RF - Pivot 1/2 turn Right on ball of LEFT and step RIGHT next to Left
- 7 LF - Touch toes of Left to LEFT side
- 8 LF - Step LEFT next to Right

BEGIN AGAIN



Easter Island in the South Pacific received its name because of the day it was discovered, Easter Sunday, 1722, by Jacob Roggeveen, a Dutch explorer.



45TH NATIONAL SQUARE DANCE CONVENTION SAN ANTONIO, TEXAS JUNE 1996

The 45th NSDC Education Committee has put together an education program, which will include panels, clinics, seminars, the "Showcase of Ideas" displays, "Sew and Save" and an Organizational Round Table Discussion.

PANELS

Paul & Linda Rowland
Vice Chairmen

Paul and Linda have put much effort into choosing the topics and panel leaders. A new and very exciting panel is Square Dancing Around the World with moderator, Ed Warmoth from Oregon. Dancers from several countries will discuss dance programs, special events and related travel. There will be ample opportunity for input from the audience. You won't want to miss this one!

CLINICS

Tim & Sissy Tyl
Vice Chairmen

Tim and Sissy are planning very informative demonstrations on Square, Round and Contra techniques, as well as Country and Western dancing skills.

Mission San Francisco De La Espada was moved from its original sight on the Medina River to San Antonio in 1730 because of hostile Indian raids.



SEMINARS

Al Blalock & Vivian Webb,
Vice Chairmen

Seminars sponsored by CALLERLAB, ROUNDALAB, CONTRALAB and LEGACY will add to the knowledge of callers, cuers, prompters and dancers who desire to preserve our heritage and continue our activity. Topics include Planning a Mini-Legacy, Singles in a Couples Activity, Club Insurance and Incorporation, The Many Facets of Round Dance, Round Dancing for the Physically Limited Dancer and Methods of Choreographic Control.

An Organizational Roundtable on the topic Answering Questions—Recruiting and Retaining Dancers will be a moderated discussion held Thursday afternoon, June 27, 1996.

SHOWCASE of IDEAS & PUBLICATIONS

Don & Kathy Johnson, Vice Chairmen

Don and Kathy are working hard to present exciting and informative displays. There will be displays from all over the States that publicize what we as square dancers do for fun and fellowship, as well as projects that benefit our communities and our fellow man. Many of these ideas and publications may be just the catalyst for activities and projects to be used in our home clubs and communities. Something new for 1996—a video viewing area to show tapes of groups from around the world involved in our common activity.

SEW and SAVE

Shirley Fields, Vice Chairman

Shirley and her committee are working on an outstanding program of 20+ seminar topics such as Fitting a Bodice, Embroidery Embellishments and Serging and Sewing Creations. The Tracing Room will be open daily. Across the hall from the Tracing Room will be the Husband's Lounge where he can sit and watch

videos or doze. Next to the lounge will be a Repair Room for those emergency apparel repairs. The "glue" to hold all these exciting events together will be the Sew Great Across the Lone Star State Sewing Booklet. The booklet can be ordered on your registration form or purchased in the registration area.

This booklet will be filled with all manner of sewing and craft hints, as well as blank pages for taking notes.

The Education Coordination Room will be manned by Assistant Education Chairmen Charles and Betty Nicholson and by Computer Coordinators Nasser and Shirley Shukayr. This talented committee is hard at work putting together an exceptional education program for you.

REGISTRATION & HOUSING NEWS

John & Jackie Gilbert, Chairmen

45th NSDC Business Office, PO Box 380396

San Antonio, TX 78280-0396

Office Hours 9:00 AM-5:00 PM

Monday thru Friday

Ph: (210) 736-3164; FAX: (210) 736-3168

Just a reminder, but a serious one. The Early Bird or Lone Star Certificate is **NOT** a registration for the 45th NSDC. Whether or not anything else is purchased, the registration form must be completed and returned even with just your name(s) and address.

The deadline for the conversion of Early Birds and advance registration is April 30, 1996. After that date, anyone wishing to register for the Convention will have to do so "at the door" and the price will be increase to \$30 per person. If you have purchased an Early Bird and have not converted it by that date, then decide to attend, you will pay \$12 more per person—the \$18 for the Early Bird and an additional \$12 for an "at the door" price for a total of \$30.

Anyone intending to enter the Convention Center, Alamodome, or any of the 45th NSDC facilities must be registered. Workers of any category (dancers or not) must be registered also. **A Convention badge and square dance attire is required at all dance activities (prairie skirts are considered appropriate attire).** Confirmation forms for registrants not desiring hotel/motel rooms have been mailed out by the Registration and Housing Office personnel. Those desiring hotel/motel rooms are currently receiving confirmation forms from the San Antonio Convention and Visitors Bureau.



The San Antonio River Walk is located downtown along a two and a half mile section of the meandering San Antonio River, the River Walk, or Paseo del Rio, hugs the banks of the river 20 feet below street level offering visitors and local residents a picturesque collection of shops, restaurants, hotels and night clubs. One can dine indoors or at patio cafes, enjoying German, Irish, Italian, Japanese, Cajun, Tex-Mex and Texan cuisine. The towering cypress trees and semi-tropical vegetation create a beautiful oasis in the middle of America's tenth largest city.

Registration packets should be obtained at the Registration Booths at the Convention Center Arcade. The booths will be open on Monday, June 24, 1996 from 12:00 Noon until 6:00 PM, Tuesday thru Friday, from 9:00 AM until PM and Saturday from 9:00 AM until 8:00 PM.

Volunteers will be needed to help in the Registration and Housing Booths, preferably for two-hour shifts. We are asking those interested to please furnish us with your name, address, telephone number and the hours you will be available to help. The office phone number and address are listed above.

Do you need registration forms, tour/special event information? Contact
Bill & Patti Lawson, 9401 Cliffbrook Dr., Austin,
TX 78747-9503
PHONE/FAX: (512) 243-1534 ☎

NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Stay with me while I write about round dancing again, a very important part of our square dance program.

If the choreography and music is good enough to dance, then the record should be worth purchasing. Taping other people's records is just not fair to the producer, or the choreographer, and is downright taking of property belonging to someone else. Call it stealing if you like.

Follow these items carefully: If the producer has the music in his library and doesn't have to purchase new music, or hire a band to record new music, then the following is an account of events leading to a new record release.

1. Studio voice overdub
2. Mastering from studio tape
3. Processing stamper
4. Labels
5. Advertising
6. Shipping cost from manufacturer
7. MFG pressing cost
8. Cue sheets

Put all these together and if the producer is very, very careful, the cost for a minimal number (300) of finished records would be approximately \$450. Remember, for this example you did not purchase new music, which must be accounted for somewhere down the line. If you

sold all 300 records pressed, the producer would break even. Any number less and the producer loses. Yes, we do sometimes sell more and make a buck.

The producer of square dancers' rounds eat an awful lot of records. The I.R.S. sometimes try to tell the producers it's a hobby, but we argue no, it's a losing business, our family scores it a disaster.

Publications do not give enough support to square dance producers' rounds. Just take a look back the past year at CALLERLAB or any national publication and count the number of featured pop music rounds versus square dance producers' rounds. Maybe those who make the selections for a featured round just don't think about the consequence or support needed by our square dance producers.

My company has produced twenty-two rounds in the past seven years, some good, some excellent, some undesirable, but I'm not sure when, or if ever, we will produce number twenty-three.

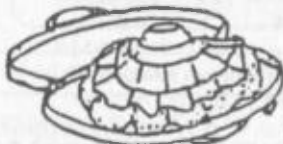
I have hopes that this article will give you a little more insight into the round dance production, and better understanding of the frustrations.

I enjoy round dancing, and sincerely hope you do also. Let us support it. ☸

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Jerry & Janice Jestin Arizona Reg Thurs-Sat June 20-22	Marty Firstenberg California Regular week June 26-29	Dave Towry MO and TX Regular week Special July 4 Dance July 3-6	Dan Seely Colorado Regular week July 10-13	Steve & Judy Storm Utah Int Rnd Dance July 14-17 Pkg July 18-20 Rnds
Jerry Hamilton California Regular week July 17-20	Sam Lowe Georgia Regular week July 24-27	Darryl Lipscomb Texas Regular week July 31-Aug 3	Bob Fisk Arizona Regular week Aug 7-10	Mike Sikorsky Arizona Special Schedule Aug 14-17
Wade Driver Arizona Special Schedule Aug 21-24	Russ & Micki Frances Utah Rounds for Wade Aug 21-24	Joe Saltel California Reg Wed-Fri Aug 28-30	Bill Pasco Montana A1-A2 Program Sundays from June 16	Mike & Deanne Richards Cody, Wyoming Dance Prog Directors RD Leaders

SPECIAL PACKAGES AND PROGRAMS AVAILABLE

For information and registration forms, please call (307) 587-5404 or write to:
Mike and Deanne Richards, 802 17th Street, Cody, Wyoming 82414-3803

Diamonds



by
Jack Murtha

Those of us who have been involved with square dancing for many years had the privilege of knowing Jack Lasry. Jack was a superb caller and a highly respected leader. From his home base in Florida, he shared his wisdom and leadership generously and helped us bring square dancing together during the early days of CALLERLAB.

Jack became such a popular caller he had to give up his classes and spent most of his year traveling. Suddenly, cancer struck. As he grew weaker he had to cut back on his traveling and spend his time closer to home. He again began teaching new dancer classes and helping new dancers bridge the gap into club dancing, but things were different! In 1984, after five years

of teaching his new classes, Jack reported to CALLERLAB what he had discovered and how he had changed his program. We will listen in as Jack explains:

"Well, first year back had a very nice class and we were doing like everybody else—gonna teach the full 68 Basics and when we get through we'll workshop a little bit and go to Plus, so that seemed to be what everyone was doing in the United States. I did the same thing. Well, I kinda got disturbed with what I was seeing. I said, 'Well maybe it's me, maybe I'm rusty.' Although I've felt for a long time I'm a pretty good caller, pretty good teacher. So I did the same program another year, 68 Basics, the whole thing. Workshopped during the summer, Plus workshop after graduation—the whole thing!

"Well, after the second year I was convinced something was wrong, that it wasn't me. Third year, which is now in its third year of program, I decided I'm going to teach the CALLERLAB 48 Basics in the first 30 weeks and that's all—48 Basics! We started in October and we finished in May/April and we danced 48 Basics through the summer; May, June, July and August. September we started learning Mainstream—they ate it up! They went through it

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like a knife through butter! They weren't confused with the difference between a Swing Thru and a Spin the Top because they weren't taught three or four weeks apart. They were not frustrated and that's the answer."

Jack had two more comments at a later date:

1. "The issue at hand is nothing new. Nothing has really changed with one exception, the complexity of the dance has further increased the size of the gap for people who are learning how to square dance in our Learn to Dance Programs, to make the transition into the club program.
2. "That little glass of water right here, which is fairly full—we can only keep pouring so much more into it till it kinda spills over the side and is lost."

Jack went ahead and changed his Introduction to Square Dancing Program. He was able to convince six callers in his area to join with him. They all agreed to teach only the Basic Program's 48 calls, starting in October and ending the first of May, a period of about 30 weeks. All of these callers also used only these 48 calls in workshops and parties over the summer. In September they all started teaching the Mainstream calls. Go back and reread what Jack said

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about how the new dancers learned the Mainstream calls. He said, "They ate it up!..."

Jack Lasry was a professional educator, an excellent caller and a perceptive leader. He and his caller friends brought in 529 new dancers during the first year of their Basic Program classes! If Jack were still around, he would have the largest and most attractive new dancer program in the country. He rediscovered the class programs that all of us used during the most productive years of square dance classes. During those years we started at the beginning and moved ahead with small, gentle steps, allowing plenty of time to play with and enjoy each call as it was learned. He remembered Ed Gilmore's advice, "Teach slowly and thoroughly."

Jack was a man of action! He wasn't afraid to reject what everyone else was doing if it didn't work. He had high standards for his classes and wasn't about to settle for less. Jack did five things that are still available to us today:

1. He rejected the popular practice, which forced learners to skip Basic and Mainstream dancing and learn the entire Plus Program in the first year!

2. He worked with other callers to provide a support and party system for the Basic classes, which they all taught.
3. He allowed plenty of time, a full year, for the program which he set up to TEACH the 48 calls, to help new dancers LEARN the calls and to make sure they had places to ENJOY dancing them.
4. He allowed enough time and skilled instruction to reduce the beginner's learning rate spread of one to five to practically zero. The classes moved into the Mainstream Program as one unit, not as 529 individuals. That's why Jack found to his amazement, "They ate it up!" All were ready and had the necessary prior experience for learning the Mainstream Program calls.
5. He helped the group develop socially and taught them to support each other. Confidence grows out of success and Jack let all of his class members enjoy lots of success.

Many of us want to see square dancing's statisticians again able to verify that there are at least 375,000 square dancers in our organized clubs and programs. That population has steadily eroded since the census in 1990. In fact, I personally have always wanted even more. I believe we need to have at least 1% of the American population in square dancing to justify our claim that this is the American Folk Dance! Two million dancers! *Sixteen years ago Lasry told us how to increase our numbers:*

- ◇ Set up Basic Program classes and parties in every area.
- ◇ Combine several small classes into one large class.

◇ Have caller groups and associations teach and manage these Basic classes and parties. It is not fair nor productive to expect Plus clubs to operate Basic programs. It should be obvious by now that our square dancing population will never even get back to 375,000 unless somebody gets started soon.

◇ We must open up square dancing to average learners who are moderate and low frequency dancers. We have been trying to limit our activity to high frequency dancers who learn easily, but it hasn't worked. We will continue to have serious problems recruiting and retaining new dancers as long as the only entry level programs we offer are those designed for people who match our current Plus and Advanced dancers in learning ability and dancing frequency. We need to provide classes and parties where our average learners and moderate frequency new dancers can learn and grow. We must recognize that there are lots of potential new dancers who are not, and will never be, interested in the Plus Program, just as there are now many Mainstream and Plus dancers who will never join an Advanced or Challenge Program. We must have attractive programs for everyone who wants to square dance.

NOTE: In a previous article, I mentioned that one percent of the population in Sweden is involved with square dancing. I misplaced my decimal point! There are actually 8,000 square dancers in this country of 8,000,000 people. This is still a large group of very active square dancers. ❀

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	OCT. 6 - 11	OCT. 13 - 18	OCT. 20 - 25	
	DICK DUCKHAM - MI WOOD USSERY - AR GARY SHOEMAKE - TN NEALE & KAREN BROWN - CAN (RDS)	BOB LOYD - AR STAN SULLIVAN - MO GARY SHOEMAKE - TN DICK & UNA MILLER (RDS)	TONY OXENDINE - SC JERRY STORY - TX GARY SHOEMAKE - TN JIM & PRISCILLA ADCOCK - VA (RDS)	

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People / Events

IN THE NEWS

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

YOU CAN MAKE A DIFFERENCE...

A Note From Dorothy Walker
Assistant Editor, ASD

As many of you know, my sister Marty (her husband used to be a caller in our area) is awaiting her third kidney transplant. I mentioned in last month's "Breadline" that my eldest sister Mary and I are being tested for the privilege of sharing this gift of life. I know from personal experience the financial (and emotional) devastation something of this magnitude can have on the recipient and their family, even with the best of insurance companies! This is why I am asking that you read and act upon the following two pleas for donations; transplantation is a cause that is close to my heart.

Help in any way is very much appreciated such as donating to the trust funds set up to help the families or offering spiritual support (prayer is so important). And if you live close enough to the Litoffs and the Kesslers, you can help by dropping off a home-cooked meal, doing some dishes, making a bed, dusting or offering to do some grocery shopping. These everyday chores can be overwhelming when you are taking care of a loved one and tend to get put aside for lack of energy. Any type of help can be just the thing to lift spirits and put the burden of everyday worries aside for a little while.

We thank you in advance for showing your support to these families.

ORGAN TRANSPLANT FUND, INC.
FRIENDS OF JEFFERY P. LITOFF
California

We are writing this letter on behalf of a fellow square dancer; a former Conejo Thumper

Officer, present PIR² club member and a good friend—Jeff Litoff.

Jeff and his lovely wife, Rosemarie, have been married for almost twenty-five years and are proud parents of one terrific son, Brett, a Moorpark College student. For many years Jeff has been generous in donating his time and talents to his synagogue, the Boy Scouts and as a small business entrepreneur of integrity and excellence to our local community.

During the years that we've enjoyed "squaring up" with the Litoffs we have observed a gradual decline in Jeff's physical endurance following a heart attack at a prematurely young age. We have never heard him complain and he has never ceased to support square dancing—even when he had to "sit out" more than he danced. Now Jeff needs our help!

Jeff, must have a heart transplant. Doctors have told him that without a transplant he has less than one year to live. UCLA Medical Center in Los Angeles will perform the surgery, but Jeff needs to show proof that he has the funds to cover the operation and subsequent medical costs. The surgery, hospitalization and prescription costs will run greater than \$200,000 during the first year of the transplant. Annual limitation on his health insurance is \$50,000 and there is a maximum insurance pay-out of \$50,000 over his lifetime.

All of Jeff's family and friends have united to raise the \$150,000+ necessary to move forward with his life saving treatment. We are working in conjunction with the national non-profit organization, Organ Transplant Fund (OTF), whose involvement ensures that contributions are tax deductible and will not be used for any other purpose than to pay for Jeff's heart transplant and continued related medical expenses. You will receive a receipt from the OTF.

The PIR²s have scheduled a benefit square dance for Jeff at the Borcard Community Center on May 5, the earliest available vacant date. However, **the bulk of the money must be raised within the next six weeks in order for Jeff to take advantage of the first available donor heart.**

Your heart to heart donation would be a great help and deeply appreciated. Every dollar donated will bring us closer to the day when Jeff and Rosemarie will dance every dance once more—that wonderful time when we will know that our contributions made it possible for Jeff to live a long, healthy, active life.

Checks should be written to "Organ Transplant Fund" and sent directly to Organ Transplant fund, Friends of Jeffery P. Litoff, PO Box 766, Newbury Park, CA 91320-0766.

Thank you for your consideration.

With heartfelt gratitude,
Bill and Ida Rubin, Newbury Park, California

YOU CAN HELP SAVE A LIFE!

Tennessee

Have you ever watched your child or someone you loved who was sick and you couldn't help them? Have you watched them waste away, powerless, unable to ease their suffering?

Let me introduce you to JoAnn and David Kessler and their son, Joseph, age 34, who is a single parent of two small children, Lacie, age three and Joseph Jr., age six.

JoAnn and David started square dancing in 1982 and have served as officers in their club at various times. They are presently dancing with an APD Club and a Clogging Club. "Joe," as their son is called, started square dancing in 1984 and was active working on several special dances including the Mid-South Festival held here in Memphis each November.

Joe has been unable to work since 1994 due to poor health. He and the children have been

living with JoAnn and David since then. He had worked at the Sharp Manufacturing facility here in Memphis for thirteen (13) years until his health forced him to quit. Joe has a 16 year history of insulin dependent diabetes mellitus. His diabetic complications led to a kidney transplant in December 1994 which was received from his half-sister. Prior to receiving the transplant he was on a dialysis machine three times a week.

Although the kidney transplant alleviated the renal disease, other diabetic complications continue. Because of these complications, the transplanted kidney is showing signs of failure. Further diagnosis confirmed that Joe is in need of a pancreas transplant to insure that the transplanted kidney is not destroyed. Joe's medical insurance has expired and he has no insurance to cover the cost of the operation. A minimum of \$40,000 is required to get Joe on the waiting list for a pancreas transplant. Another \$20,000 must be raised to guarantee appropriate post-op care.

Seven couples of square dancers have volunteered to serve as a committee to assist in raising the necessary money. Can you please help us? No amount is too small. All money raised is being funneled through the ORGAN

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TRANSPLANT FUND (OTF), a national non-profit tax exempt organization headquartered here in Memphis. Since its inception in 1983, OTF has helped hundreds of patients nationwide raise funds for their surgery and aftercare.

Tax deductible contributions can be sent to and checks made payable to: **Organ Transplant Fund, 1102 Brookfield suite 202, Memphis, TN 38119.** Please attach a note or in the memo portion of your check stating the contribution is for Joseph Kessler. Thank you for helping Joseph live to see his children grow to adulthood. May God Bless You.

Otto A. Stoy, President Greater Memphis Sq. & RD Assoc., Germantown, Tennessee

ARTHUR WILBERT FAIRCLOTH

North Carolina

The Tar Heel square dance community lost a long-time devoted square and round dancer February 17, when Arthur Wilbert Faircloth died of a heart attack.

A resident of Asheboro, Wilbert was a member of the Randolph Squares of Asheboro, Raybuck Rounds of Winston-Salem and Greensboro Rounds. He and his wife, Vera, had been active dancers in Piedmont, North Caro-

American Squaredance, April 1996

lina, for 20 years. They participated frequently at Saturday night dances in Greensboro. Vera served as treasurer of the Randolph Squares for two years. Their ten-year old grandson, Josh, recently completed a square dancing class.

Among pallbearers at Wilbert's funeral service were cuer Ed Raybuck of Raybuck Rounds and Keith Hayes, a member of Randolph Squares.

A World War II veteran, Wilbert, 75, had retired as manager of Eckerd Drugs in Asheboro. He was a member of First United Methodist Church in Asheboro, where he served as a Sunday School teacher, superintendent and member of the Administrative Board.

In addition to his wife, survivors are a daughter, Zoe Faircloth, a son, Kim Neil Faircloth and two grandchildren, Josh and Kristen Faircloth of Asheboro.

Al Stewart, Greensboro, North Carolina

WALT COLE

On the following page is a picture of Walt Cole, who was at Cotton Woods Resort in the sunny Okanagan of B.C., Canada, trying to teach us and ten other couples, TIMING. It was a wonderful course, one every caller should have the opportunity to take.



Walt Cole TRYING to teach Canadians about beats, counting and timing!

Walt has no idea this picture was taken or that Bill Morrison and Shirley Gordon, two of his students were on the stage behind him, with a large club. Walt did say that was the first picture ever taken of him with his glasses on, at the time of the flash from the camera.

We would like to thank Walt and Louise for the training and the sharing of their wonderful knowledge.

We wish you well and our prayers and thoughts are with both of you.

I'm sure I speak for all your students in your training of new callers at Cotton Woods Resort in Salmon Arm B.C. Canada.

We love you both.

June Towhey and Bill Morrison, Kamloops, B.C.

AN ENERGETIC CHAMPION OF SOCIAL JUSTICE

In the year 1954, a young woman made a dramatic entry into Townsville by ambulance after a serious injury on the family farm.

Her name was Phyllis Penny. Her diagnosis, paraplegia. The first major challenge confronting her was to make a radical change in her rural lifestyle—to develop her own mobility “on wheels” and secondly, to settle her household in Townsville for family medical and rehabilitation purposes.

Ever since that fateful accident, from her unenviable seat of her wheelchair, Phyllis Penny had plenty to say, and do, in and around Townsville and beyond, about the needs of persons with disabilities.

With a naturally perceptive mind and a keen awareness of the importance of community par-



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ticipation, she found ways of contacting other disabled persons who were struggling to live normally despite overwhelming physical, social and employment barriers. That was the grim scene, as she discovered it for handicapped people in the decade of the '50s. Her accident had occurred in a zero decade for disadvantaged North Queenslanders.

Phyllis turned out to be the right disabled individual to apply her own personal experiences, her considerable ideas and energies, plus a natural "self-empowerment" to set herself a mammoth task to help rectify the mid-century's barren landscape for disabled.

Before long, she had initiated the formation of a paraplegic association in Townsville, which met regularly and eventually acquired the use of a vacant suburban church as a center where the members planned their own social and rehabilitating activities.

About the time this organization was hoping to purchase the building, Phyllis as its central figure, experienced a series of major medical crises requiring indeterminate hospitalization.

The legacy of paraplegic complications necessitated countless operations, most of an emergency nature debarring her from exercising her great organizational skills at the community level. As she recuperated, from her creative mind came the idea of forming a square dance group of young men and women, in which her son Harry, Jr. took a leading role, also becoming a skilled caller. The Dare Devil Square Dance Group proved a successful venture. To this project Phyllis applied other skills, for example, designing and personally sewing the colorful gear worn by the dancers.

Then there was the planning of itineraries for competitive and exhibition performances, which took Dare Devils, including Phyllis in her wheelchair, about Queensland and at least once as far as Sydney. In all the engagements of the Dare Devils she was as mobile as the troupe.

As if the enduring handicaps of two dysfunctional lower limbs was an inadequate way of testing her tolerance for change, Phyllis subjected to two successive life-saving radical amputations of both legs at the hip joint.

Then another challenge! This time her husband's health, involving retirement from his job. Again a solution.

Together Phyllis and Harry devised a project accommodating their "home industry" interests. Conducting a weekend stall at the showgrounds where combined skills in furniture and toy making, handicrafts, making cakes and preserves, engaged them in another phase of Townsville community life.

On the morning of September 17th, 1995, "Penny" as she is affectionately known by her circle of friends, lost her running battle with encroaching complications arising from paraplegic condition.

Symbolically, aided by her ubiquitous chair, Penny has been singularly successful in shaping "access" paths to ensure that life now is more agreeable for her wheel-borne successors.

Penny's accomplish-filled record survives her and will be an inspiration to many who did not have the benefit of knowing her and seeing her in action; a champion for social justice, a loyal defender of family and community values, and a brave North Queenslander who coped remarkable well with extreme adversities.

Written by Joan Innes Reid, Reprinted from South Pacific Square & Round Review Nov/Dec 1995

SQ M UP

Tomye and Andy Sherrill of Estill Springs, Tennessee, have had these SQ M UP plates for about ten years. They first saw them on a fellow Mississippi square dancer's van.



The front plate was made showing their Estill Springers club in Tennessee.



The Sherrills have enjoyed square dancing for over fifteen years, thanks to Bob Howell, their first instructor. ❀



BOOK NOOK

CAROLINAS DANCER HANDBOOK

*Reviewed by
Al Stewart, Greensboro, NC*

The first edition of the CAROLINAS DANCER HANDBOOK, an annual publication, has been released, with all signs pointing to a favorable reception by callers, cuers and dancers in North and South Carolina.

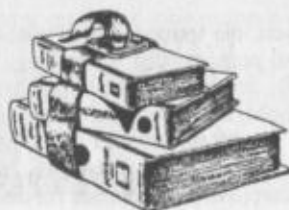
Informative articles from state and local dance associations, as well as callers and cuers organizations in the two states, Legacy, CALLERLAB, CONTRALAB, Lloyd Shaw Foundation, National Square Dance Campers Association, American Callers Association and United Square Dancers of America appear in the 42-page Handbook. Also included are names and addresses of Carolinas and national square, round and contra dance publications, a list of committee chairmen and their addresses for the 47th NSDC to be held in Charlotte in 1998, a roster of callers and cuers in the two Carolinas and a list of square and round dance clubs in both states. Officers of state and local associations in the two Carolinas are listed on one page, with another page devoted to a brief history of the Folk, Round and Square Dance Federation of North Carolina. Advertisers include square dance clubs, a western wear shop, a record shop and a callers and cuers association.

"JOHN'S NOTES"

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Editor-publishers of the Handbook, scheduled to be published February 1 each year, are Paul and Nita Walker, Kannapolis, a North Carolina caller and his wife, who declare in the introduction to the Handbook that it "is published as a public service to square and round dancers of the Carolinas." Vice-chairman of the Press Breakfast for the 47th NSDC, the Walkers have been dancing since 1974 and served as editors of the North Florida magazine GRAPEVINE for seven years before moving to North Carolina.

Cost of the 1996 CAROLINAS DANCER HANDBOOK is \$2.50 plus \$1 shipping and handling. Copies are available from Paul Walker, 5059 Overcrest Dr., Kannapolis, NC 28081. ☼

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CONTRA CORNERS

.....By Don Ward
**American Callers Assoc.
Contralab**

It hardly seems possible that summer is almost here. Why, just last week they took down the Easter baskets at my local warehouse discount store and replaced them with lawn chairs and lounges. So with this in mind, I'll fill you in on a couple of summer dance vacation events.

The Country Dance and Song Society sponsors a series of week-long dance events for the whole family. The whole family vacations take place in New York, West Virginia and Massachusetts. They plan events for children of all ages and lots of traditional squares, contra and English Country dancing. Experienced and non-experienced dancers are encouraged. Call the CDSS at (413) 584-9913 for all the details.

On the West Coast, there is the Eleventh Annual Contra Dance Weekend in San Diego, California (July 16-28). This event continues to draw dancers from across the country and foreign locations each year. As always, Don Armstrong will be sharing more of his dances gathered from around the world. Paul Moore can provide more details, (909) 867-5366.

Celebrating their 16th year, the Summer Solstice Folk Festival (June 21-23) will provide almost 18 hours of traditional contras and squares. Live music with calling by Susan Michaels, Kathy Anderson and Tom Hinds round out this outstanding event held on the grounds of the Soka University in the beautiful Topanga Mountains near Malibu, California. The festival office phone is (818) 342-7664.

Dance organizer Dave Goldman, Portland, Oregon, keeps me informed about contra events in the Pacific North West. Upcoming dances in the Portland / Corvallis / Eugene areas for April and May include contra dances almost every Friday or Saturday night. Contact Dave at (503) 245-2185.

Dances in Denver and Boulder, Colorado, are now scheduled for 1st and 3rd Fridays in Denver and 2nd and 4th Saturdays in Boulder. A "zesty" contra for experienced dancers is now on 2nd Fridays, time and locations can be obtained from the contra info-line (303) 592-3972.

New to my file of dance organizers is The Tallahassee (Florida) Community Friends of

Old-time Dance. During the months of April and May, they are presenting dances at least twice a month at the Miccosukee Land Co-op building. These "open to all" dances are growing by leaps and bounds across the country. They require "no special clothes, classes and feature contras, traditional square, circle and couple dances, to live music." For more information about contra dances in Tampa, Tallahassee or Florida in general, contact Susan Parks, (904) 656-7813.

While on the subject of old-time dances, Dave Gipson of South Bend, Indiana, is putting together a "new" program using a local roller rink. Dave's new program will feature fun squares, contras, couple dances and mixers. No lessons, no costumes and nonstop dancing from 8:00-10:30 PM after a 30 minute teach time at 7:30. Dave says it's going to be "fun dancing just like years ago." Way to go, Dave!

Contra organizers across the country are posting their events on the Internet and Ron Johnson of La Verne, California, has created a new contra "Web page" listing all the club contra dances in Southern California. Those wanting to check out the California contra scene can log onto: www://personalweb/pfiles/rjn1.html—links to other contra web pages are also provided. This is another example of a dancer and caller not waiting for some organization, but saw an opportunity to promote contras and went into action.

April 19-21 dancers will be gathering in San Diego, California, for the Annual State Square Dance Convention. Contra Chairman Mike Woods has put together an outstanding group of Contra callers including Bob Osgood who is coming out of retirement for the event. There is scheduled contra all three days of dancing for novices through advanced. Live music by the Old Twyne String Band will highlight the Saturday night's dance.

That's it for April and I still have some more great summer activities I'll save for next month. Remember, keep me informed: Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-mail: dward@loop.com ☘

This month's contra is one of my favorites written by the late Ted Sannella, "Hearts and Flowers." Two of the attractive features in this dance are the brief encounter with the corner (left hand lady, neighbor or one below) and the second is the transition from a ladies star to a partner swing.

The formation is alternate-duple. From a square the easiest way to set up is for side ladies to chain across and head couple face your partner and back away to join the side, four in line. Align the squares so the lines of 4 connect longways.

INTRO; Men face left, ladies right

A1; one you face ALLEMANDE LEFT ½
LADIES LEAD ½ HEY

Turn the allemande left all the way around and continue turning until the ladies face toward the center and across the set. They begin the "hey" by passing right shoulders, left with the approaching man. Ladies make a left face loop on the opposite side to return back to the center for a right hand star. The men complete the left face loop behind the ladies but remain on the opposite side, facing in.

AS; (Two) LADIES TURN BY RIGHT -3/4-
PARTNER SWING, end facing across

This is a straight forward movement where the ladies make a two hand/right hand star turning till they are facing their partner. A smooth transition can be accomplished at this point if the man will begin moving forward to "scoop up" his partner for the swing. End facing across with her on the man's right.

Dancing Contra

with Don Ward



B1; HALF PROMENADE ACROSS LADIES CHAIN

The completion of these movements puts men and women back on their original sides, however, everyone has now (progressed) moved one place up or down the set.

B2; LEFT HAND STAR, reverse RIGHT HAND STAR, -1- with the next ALLEMANDE LEFT

The same two couples make a right hand star and turn the star 6 steps. On the last two counts of the phrase make a half right face turn to form a left hand star. Turn the star approximately once around until all face a new dancer up or down the set. Repeat the dance beginning with an Allemande left.

I enjoy dancing and calling this to a MacGregor "Golden Oldie," *One More Nail* (Smoke That Cigarette) #1009 and still available. A second choice is *Give It Your Best* on Joe Pat #222. ❀

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Choreography by Gene & Linda Krueger

Good Alan Jackson vocal with a P-2 two step.

TALL, TALL TREES

SAME RECORD AS ABOVE

Choreography by Randy Stephenson

A good P-2 two step.

SOLD

ATLANTIC 7-87105

Choreography by Jeanne & Warren Shane

Good peppy John Michael Montgomery vocal with a P-4+2 (stop & go hockey stick & double Cubans) cha cha.

SOLD

SAME RECORD AS ABOVE

Choreography by Mary & J. D. Norris

A good P-2 two step.

MELLOW YELLOW JIVE

EPIC 15-2251

Choreography by Nell & Jerry Knight

A relaxed P-4 jive to a Donavon vocal.

FLAMINGO CHA & JIVE

MCA 54988

Choreography by Ed & Eva Wyatt

Good Tracy Byrd vocal & a nice combination P-4+1 (stop & go) cha cha & jive.

THANKS TO THE KEEPER

MCA 54988

Choreography by Ed & Eva Wyatt

Good Tracy Byrd vocal with a different unphased bolero routine.

WOMAN IN ME

MERCURY 422-852-206-8

Choreography by Huey & Eloise Dufrene

Good Shania Twain Vocal with a comfortable P-4+2+1 bolero.

SHUT UP & KISS ME

COL 38-77696

Choreography by Pat & Jerry Shutt

Catchy Mary Chapin Carpenter vocal with a little different P-5 jive.

WHEN SHE CRIES

RCA 62334-7

Choreography by Mike Seurer

A restless heart vocal with a 3 part basic P-4 cha cha.

MIDNIGHT IN MOSCOW

ERIC 194

Choreography by Bob & Jackie Scott

Good Kenny Ball instrumental with a P-2+2 (fishtail & hover) two step.

PRETTY PAPER

COLL 4601

Choreography by Gay & Marge Kast

Good Roy Orbison vocal & a pretty 3 part P-4 waltz.

MY SECOND HOME 96

ATLANTIC 7-87312

Choreography by Lester & Barbara Auria

A good Tracy Lawrence vocal with a comfortable 3 part P-2 two step.

HAZEL EYES

SCOPE 402

Choreography by Ken Croft & Elena De

Zordo

Good music & a nice P-3 cha cha cued by Ken.

A WALTZ JUST FOR US

ROPER 231

Choreography by Russ & Mary Morrison

Good music with a P-5 waltz routine.

I'M JUST ANOTHER SWEETHEART

SILVER SOUNDS 805

Choreography by Dick & Kay Yellen

Music only one side & vocal on the other with a nice P-4 fox-trot routine.

**Tell me and I'll forget. Show me, and I may not remember.
Involve me, and I'll understand.**

—Native American Saying

**YOU'RE NOBODY TILL SOMEBODY
LOVE YOU**

HOCTOR 1636

Choreography by Phil & Becky Guenther

Good music with a comfortable P-4 fox-trot.

SOMEONE TO WATCH OVER ME

HOCTOR 1636

Choreography by Phil & Becky Guenther

Good music with a nice P-4 fox-trot routine.

**THERE WILL NEVER BE ANOTHER
YOU**

REXEL 1992

Choreography by Mary & J. D. Norris

Great Andy Williams vocal (flip of Jean) with
a good soft P-4 fox-trot. ❀



Daryl Clendenin
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CK-097 WHAT A WONDERFUL WORLD



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**CK-122, BUT FOR
LOVE**



Dave Crow
317-874-2448

**CK-124, LITTLE
LIZA JANE**



Doug Davis
510-606-0540

**CK-123, DAISY
A DAY**



Jim Hatrick
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(HOEDOWN)**

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FROM HAWAII TO FLORIDA / GEORGIA

It's not a bad life, this wondering minstrel circuitous rampage I've chosen. At least it's not hard to take three weeks in Hawaii followed by a quick week back to snow covered upstate new York (I sneaked in and out between the blizzards), followed by two weeks galloping through Florida and Georgia. (Sounds as if you had a Marco Polo pony. —CAB)

Before I flip my Bic to report on the Peach and Gator states, however, I'll just mention a final highlight of Hawaii, which happened after I had sent last month's story to ASD head-

quarters, and before we left for home. We took a catamaran sail with dozens of others on Waikiki Bay that day. Suddenly a whale surfaced and spouted gloriously only a few yards from the boat, a very unlikely event in that highly popular area. We had seen whales, but never that close. (It's enough to make one blubber, Stan; now just hump-back to the main fish tale. —CAB)

Zephyrhills, Florida—I chose Jacksonville as the hub city for reaching all destinations the easiest on this tour. After flying in I rented a silver Nissan for the duration, and Dancers Paradise Hall at Bahr's Mobile Park was my first stop. Caller Bob Barnes had set up the dance there in his home territory. Bob's a busy caller, to say the least. A few years ago he averaged twenty dance sessions per week, all winter, including club dances, workshops, classes, both round and square. Now he's cut back. He averages about 15. (Other callers in Florida do almost as much. A bout of laryngitis can be a killer!) Bob and Shirley rounded out the afternoon dance. Nice crowd. Beautiful hall. Hospitality was first class, both at the Plus dance and in the Barnes home. Caller George Varney dropped in. So did partially-retired caller John Novak. (Is there any caller that's fully retired?

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—CAB) Next morning I arose with the birds for the long migration to northern Georgia, twittering this melody: "Eight to the middle and back to the *Bahr*."

Stone Mountain (Atlanta), Georgia—It was almost like encountering ghosts of the past. Caller Bob Morrison, whom I'd known years ago in Erie, now in Atlanta, asked me to call for his Smoke Rise Squares Club. This is a bit unique—they dance regularly in a large rec. hall in a Southern Baptist church. It's an active young club with a new square dance class going strong. Bob and Lorrie are making things happen. So are club prexies Bruce and Janice Jackson and others. Bob spun the rounds, along with Christine de Normandie. It was a lively, unforgettable evening with refreshments galore and memories to recall. My "cousin" Barbara De Long, a former Burdick, was there. So was Danny Pate, whose mother is long-time friend Helen, and whose father is the late "Pappy," a veritable *legend* at Fontana, where I called on staff for about seven years. Callers attending were Bill McVey and Richard Smith. Sugar-coating of this special night was a Shoney's snack, good yack, and a happy nap back at my little glass "shack" (accommodations at La Quinta).

Augusta, Georgia—It was an easy drive today, straight east on I-20 to the famous Gold Capital for the umpteenth ASD subscription dance there, sponsored by CSRA Federation. The crowd was small; regrettably this may be the last of a long series, yet Augusta is a very special place. As always, old friends Dan and Mary Martin hosted me in their blossom-bordered home. Caller Bill Prather was there, and so was caller/cuer Joan Peterson. Marie Prather made the rounds reverberate. Ronnie Hinton presided. Thanks to Sam and Alice, Janice, Dan, Mary, Bill, Marie and lots of others for many good memories in that rustic stone casino with its polished wood floor, a one-of-a-kind facility for dancing.

Sebring, Florida—Next stop was Ridge Rollaways Club in the Ag. Center south of Sebring, where Johnny Jones regularly holds forth. I've called there several times and always feel a friendly reception at a flourishing club, where 20 to 30 sets attending is not uncommon. Ruth Moore joined me on stage for rounds. Cuer Anne Helm (who also calls), visiting from Indiana, also cued one. Lee Sterret presided. As usual, many northern neighbors, winter visitors in Florida, were there for yellow-rockin' greetin's galore. Ho-Jo was "home."

Melbourne, Florida—It was Yellow Rock time again! (It's always *yellowrock* time. — CAB) I mean I called for the Yellow Rockers Club in the (still new) popular dance hall named The Barn, managed by Otis and Linda Luts, dynamic dancing leaders. My hosts were good friends Jerry and Del Reed. Jerry is a writer for our "MM" and other publications, records for Buckskin, is the new assistant executive director of CALLERLAB, and a popular area caller. My dance followed Jerry's class in The Barn, where several back-to-back classes (the 10-10-10 program) have boosted square dancing so much a new club, the Grand Squares, has been born. Cued at the dance was Harold (Dot) Wiles. Two or three sets of the Palm Bay Club marched in for their banner. Great food. Great fun. Wall-to-wall Plus dancers. Real progressive action is happening in Melbourne!

Savannah, Georgia—This seems to be the eleventh visit to call for the Geechee Goofers in the city remembered for Civil War lore, Girl Scouts, cobblestones downtown and a big Irish parade. It all started with dinner at the home of

my hosts, Bob and Anne Hilker. Guests for dinner also were Joe and Doris Hagan, two of our Italy-bound tour people. It was a wall-to-wall Geechee Gotcha dance, sans Goofers. Owen and Linda Franklin handled presidential duties. Irene (Jim) Knapp spun rounds. Callers Rich Howell and Sam Rowan were there. A few of us topped it off at Shoneys.

Panama City, Florida—It's always a joy to "throttle wide" westerly on I-10 along Florida's panhandle and then to giggle through a gig set up by good friend sharp cuer Bill Bovard in the most beautiful square dance hall imaginable. Bill and Madelyn also hosted me, as always. A nice crowd came to our three-part program—a contra session followed by MS/Plus dance, and rounds by Bill. I'll remember that night. Everything seemed to click. Lots of spirit and laughter. It was my tour climax date; time to fly home. Besides, it was my birthday. Time certainly flies by when one is having fun. (...whether it's measured in minutes or in years, right, Stan? —CAB) ☘

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by
Ed Foote



THE HISTORY OF CHALLENGE DANCING

1996 marks the 30th anniversary of "Challenge" dancing. Prior to 1996 "hot-hash" was a catch-all label which meant speeded-up calling and/or complex choreography. Large festivals and conventions would have a "hot-hash" hour, during which the caller called simple material at a high rate of speed. Complex choreography was reserved for small caller-run clubs, and this material was often called fast.

Hot Hash started around 1955. Les Gotcher was known for hard-driving fast calling that required a person to concentrate. George

Campbell (Miami) and Pete Heckman (Pittsburgh) presented the most complex material available in the late 1950s, with Heckman considered to be the toughest caller in the country from about 1958-1967.

The beginning of the 1960s saw an influx of callers interested in presenting complex material. These included Al Aderente (N.J.), Dewey Berry (Cleveland), Paul Hunt (Long Island), Lee Kopman (Long Island), Jack Lasry (Miami), Al Sova (Milwaukee) and Deuce Williams (Detroit). But these callers were capable of calling all levels, not just tough material, and the emphasis on speed was not a factor for most of these callers.



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In the mid to late 1960s other callers came on the scene, including Jim Earl (Columbus, Ohio), George Jabbusch (Cleveland), Ralph Pavik (Cleveland), John Steckman (Pittsburgh) and myself.

The word "Challenge" seems to have evolved, as there is no specific date which can be identified where it was first used. But it is known that the word was not being used in the fall of 1965, but it was in use by the summer of 1966. So we can safely say that the "Challenge" label first appeared in early 1966.

People dancing to Challenge callers wanted to be able to handle anyone's material, not just that of their local caller. So tape groups were formed. People would meet once a week and dance tapes of a variety of callers who were calling complex material. This led to dancers wanting to see the callers in person, so the tape groups started bringing in callers for dances and weekends.

The start of the 1970s saw many more Challenge callers emerge, including Carl Brandt (Ft. Wayne, Ind.) Dick Boesch (St. Louis), Jim Davis (Pittsburgh), Art Fricker (Toronto, Canada), Keith Gulley (Washington, D.C.), Dave Hodson (Dayton), Ross Howell (Syracuse), Norm Poisson (Boston) and Leon Shattell

(Syracuse). By now speed was considered inappropriate at Challenge. The only difference was number of calls and complexity of material, and this remains so today. (Apologies to any caller I may have inadvertently omitted from these lists.)

Most areas of the country did not have a local Challenge caller, but people wanted to do more complex material. Tape group leaders, and then other dancers who wanted to form tape groups, began requesting tapes which would teach the calls that were being heard on the dance tapes. Thus began Teach Tapes.

The first Teach Tapes were by Jack Lasry in 1970, followed by Keith Gulley in 1972, Norm Poisson in 1975 and my own in 1979. The result was an explosion in the number of tape groups and thus in Challenge, because now anyone could learn the material. The number of Challenge weekends skyrocketed, from three in 1969 to around 100 in 1975 to over 200 weekends by 1980. Today the number is far higher. Currently several callers have Teach Tapes for different Challenge programs.

The National Challenge Convention was formed in 1967 because of the original National Convention being unwilling to provide any type of higher level dancing at its event. The first

Challenge hall at the National did not occur until 1974 in San Antonio, and only then because tape group leader Raleigh Wieand pushed for it. But a step backwards occurred at the 1976 National in Anaheim, when "Challenge" was used to describe open club-level dancing. In

1977 CALLERLAB recognized all programs through Challenge, and thus by the end of the decade there was a true Challenge hall at all Nationals.

Next month: The history of Advanced dancing. ❀



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Dixie Grand

Explode The Wave

Explode & (Anything)
(from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle
(from waves only)

Load The Boat

Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

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LOOK



FLOAT TO A DIAMOND

<p>From facing lines</p>	<p>Ends touch a quarter</p> <p>and spread,</p>	<p>Centers pass thru</p>
<p>End Big box circulate</p> <p>Centers Quarter Out</p>	<p>Centers</p> <p>Pass the Ocean</p>	<p>Ends in a Diamond Formation</p>

Dear Jon,

Your February issue was GREAT! Besides your regular group of fine articles, there were articles by Jack Murtha on teaching beginners (I can hardly wait to see his follow-up article promise), Walt and Louise Cole on leadership, Bob Osgood's early experiences with Lloyd Shaw, Bill and Bobbie Davis' remarks on popular callers and successful festivals, Raymond Mason's remarks about "too much of the same routines without much variation," Ed Foote's comparison of the mindset (values) of European dancers with Americans, Chris Pinkham's comments on square dancing in the schools and "sessions—not lessons—that are both fun and funny," and Allen Finkenauer's statement that "the major problem in square dancing is we require new dancers to learn too much in too short a time."

I hope your readers noticed that the Cole's Optimist has the confidence he can find a better way to do things, instead of a conviction that he is already doing everything right, and all he needs to do is try harder. And I believe that Square Dancing could again become a thriving and enjoyable activity if we would all, dancers and callers together, take to heart the many great ideas in this issue and put them into effect.

Sincerely,
H. Orlo Hoadley
Rochester, New York

Jon and ASD Staff,

I would like to say a big thanks to your staff and ASD staffs of the past who have been consistently keeping us on top of news in the Square and Round activity for the past 22 years that we have been subscribing.

Also, I believe an apology is in order. I recently noticed that my subscription had run out, yet I have been receiving your fine publication in spite of my negligence in getting a renewal check to you. Enclosed is the renewal check.



Thanks for keeping us current. I'll try to stay on top of renewal times in the future. Keep up the good work.

Mike & Kay Turner
Wichita, Kansas

Dear Jon and Susan,

Please renew my ASD for another year and keep up the good work.

The articles by Bob Howell are really great, much of his stuff I use at my C.D.P. Senior's dance class and club.

Also, enjoy Don Wards articles on contra. I call with four other callers at the Reels & Squares Contra Club here in San Diego, Calif., which is next door to the San Diego Zoo.

Thanks again.

Ed Graff
San Diego, California

Dear Jon and Susan,

In the opinion of many the most important thing we can do to help our activity is advertise! I don't mean the way we've been doing it. Some flyers in the fall does not cut it anymore.

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I probably missed some, but I'm sure you get the idea. None of these would exist without the dancers. It's time to ante up or bow!

Novis & Evelyn Franklin
Morton, Illinois

Dear Jon and Susan,

Please sign me up for another year. As a new caller I really enjoy all the creative figures that Lee and Steve produce each month. They give me lots of new ideas to use for my club, The Casey Curly Qs. Thanks for keeping us so informed.

Larry Schultz
Tilton, Illinois

Dear Jon and Susan,

Just a short note and a big thank you to both of you for the terrific job you are doing with the magazine. We both really appreciate getting the magazine every month and read it from cover to cover. Supper has been known to be late around here because I've had to get out my pawns and go over something I've just read.

Enclosed is our subscription renewal for another year. Keep those interesting articles coming!

Yours truly,
Martin & Cathy Anderson
Truro, Nova Scotia

Dear Jon and Susan,

We have really enjoyed your publication this past year and almost forgot to sign up for another year. The great information that comes

from ASD has really helped us with our square dance parties.

This activity that is called SQUARE DANCING has to be one of God's play times. We have grown-up with square dancing (in all, 27 years) and can honestly say "there is nothing we would rather do than SQUARE DANCE."

Thank you for your great ideas and keep up the good work. Stay young and keep dancing.

Jerry & Carol Klinkenberg
Loveland, Ohio

Dear Jon and Susan,

Bill and I received our much looked forward to (Feb. '96) magazine yesterday. I was home and he was at work, so I got to look at it first this time. Got myself settled with a coffee and opened the book, read pages 1-16 and found I was back to page 1-16 a second time. Then it jumped to page 33-64, the next page was 81-96, then back to 81-96 again. Wondering who in your large publication orders got the other half of our book? Maybe we could get together to read each other's and get to know dancers from another state!

I do know another Bill in Kamloops who receives your magazine, so I phoned him, but he had not received his yet. Our mailperson is faster than his I guess.

We would like to let you know we do enjoy your magazine and look forward to it coming. In fact, the subscription for both Bills was the most appreciated gift I have ever given.

I am enclosing a picture of Walt Cole (see story behind photo in People/Events—WALT COLE). Somehow this goes with our copy this month, as Walt taught us how to count (beats) AND PAGES, and somehow our pages don't count right.

June Towhey & Bill Morrison
Kamloops, B.C.

Editor's note: Thank you for your sense of humor in regards to the February issue. This one was out of our control—our printer, Pizazz Printing, has apologized for the paging sequence (see Corrections and Apologies, p. 6, March '96), as do we, also. If other readers received an issue such as the Morrisons described, we will be glad to replace it, as long as supplies last. ❀



Endangered Species

By Oel Futrell



The mail brought a flyer this hat told me my old Navy Hurricane Hunter group was an endangered species. The wind chasers of the forties and fifties were about to die out due to age. But, the evening news ran a story on the new pilots that fly into the eye of the storm. It's the National Guard. There were only a few hundred flying midshipmen from the forties and early fifties (Neil Armstrong was one), so again we are an endangered species. But, the Air Force is training their cadets to fly before being commissioned. Our Retired Eastern Air Lines pilots are getting older and less in number, but our sons, daughters, and nephews are flying high with great airlines.

It seems that every month a square dance club near us closes down, but Nasser Shukayr's club over in Shreveport keeps growing with young people. The Square Shooters took up the slack when two older clubs closed their door.

Maybe some of our older clubs have a disease sometimes referred to as—old fashion, behind the times, outmoded, antiquated, gone to seed, quaint. We recall the shock we felt the first time we heard ourselves referred to as "the old timer's club," or "the elderly dancers."

It begins quite gently, sometimes amusingly. The other day we were chatting with some young dancers and the subject of small towns came up. One fellow claimed that his home town was so small the zip code was a fraction. I threw in that my town was situated between the second and third Burma Shave signs. The young dancers gave blank expressions, waiting for me to continue. Then I realized they had never heard of Burma Shave signs.

Probably the most difficult "future shock" is the computer/electronic age. A young dancer asked our most senior club member if he had call-waiting. He said, "Yes. I call and if the line is busy I hang up and wait." Another young

swinger asked about how I liked the new computerized car he was driving. I told him that even an ox cart could be computerized. Another old timer suggested that today's music must be better than it sounds. Our oldest, but still beautiful, lady dancer wants the highway department to add to such signs as "Merge and Yield," a sign that says "Cringe to the right." She also points out that as a girl she wept for Romeo and Juliet. Now she feels more for their poor parents. Her partner was complaining that the movie they watched was so old the girl actually said "No."

A younger member made an impassioned speech about the old timers coming into the modern world. His thought was the computer is one more tool that men have created to make our work easier. I had to remind him that using a fancier tool doesn't make a superior individual. Was it progress when the cannibals learned to use a knife and fork?

One of our younger friends was so delighted with his new cellular telephone that he called all his friends while driving down the expressway at 70 miles an hour. Then he got his \$750 bill at the end of the month.

Now, I know that Nasser has introduced his new teach and dance program, and some of the old timers are watching it with a critical eye, but the numbers prove he's right. These young folks won't wait until next year to get on the dance floor during a Hoedown. They are ready to dance now, and he's giving it to them at their pace. You can start square dance lessons at almost any time during the year and advance through the calls as fast or slowly as you wish. Maybe it takes a young computer expert like caller/cuer Nasser Shukayr to revolutionize the square dance world.

Some of our square dance clubs that refuse to support line dancing, round dancing, two plus

two, modern music, short dance lesson classes, advanced dancing, and country and western dancing are becoming endangered species, but when it comes time to close the door, just remember that the computer/electronic age has

added many years to your life. So, walk on down the road to that club with the modern youngsters and square 'em up. Individually, we're not as endangered as you might think. ☘



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 Music, Music, Music (Hurst)
 Monterey Waltz (Barnes)
 Numero Cinco (Packman)
 Rainy Night Two-Step (Seurer)
 Sixteen Tons (Waltz)
 The Tender Trap (Paul)
 Tammy '95 (Maguire)**
 Whisper To Me (Yoerin)
 Women (Steinich)

Phase III & IV (Intermediate)

All I Do (Wright)
 Angelina (Collipi)
 Brand New Fool (Buck)**
 Carolina Moon (Packman)
 Chaka Cha (Maisch)
 Chaka Chaka (Phillips)
 Four Memories (Moore)
 Four Memories (Goocher)
 Golden Chandelier (Yoerin)
 La Joya (Jabbour)
 My Baby's Quickstep (Molotoris)
 My Sister Louise (Roumagoux)
 Perhaps (Easterday)
 Rhythm Of The Rain (Rumble)
 Rumba Guitar (Paul)
 Rumba Hermosa (Wilson)
 Song For The Life (Malthouse)
 Tango Temptations (Pinks)
 Tonight (Yocrin)
 Waltz Or Tango (Tikkanen)
 Watch Over Me (Goss)

Phase V & VI (Advanced)

Ain't Missbehavin' (Slater)**
 Bandido Cha (Goss)
 Blue Tango (Folwell/Butcher)
 Cha Cha Frenesi (Slomeenski)
 Dancing In Summer (Goss)
 If I Love You (Palmquist)**
 Last Tango In Paris (Rother)
 Smoke Gets In Your Eyes (Rumble)
 Turn Around Waltz (Barton)

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Phase II

All Night
 Baby O'Mine
 Birth of the Blues
 Buffy
 Could I Have This Dance
 Dancing Shadows
 French Brown
 Feelin'
 Good Ol' Girls
 Green Door
 Hold Me +1
 Hot Lips
 Houston
 Hush
 Jacalyn's Waltz
 Kon Tiki
 Little White Moon
 Maria Rumba +1
 Neapolitan Waltz
 New York, New York
 Pearly Shells
 Piano Roll Waltz
 Roses for Elizabeth
 Sheik of Araby +1
 Tips of My Fingers
 Very Smooth +1
 Walk Right Back +1

Phase III

A Continental Goodnight
 Alice Blue Gown +1
 Answer Me
 Apres L'Entree +1
 A Taste of the Wind
 Autumn Leaves +2
 Beautiful River Butterfly
 Caress
 Carmen
 Crazy Eyes +2
 Dance +2

Desert Song +2
 Dream Awhile
 Elaine +1
 Folsom Prison Blues
 Games Lovers Play
 Hallelujah
 In the Arms of Love +1
 I Want a Quickstep +1
 Libson Antiqua
 Moon Over Naples
 Patricia
 Pop Goes the Movies
 Tango Mannita
 That Happy Feeling
 Third Man Theme
 Three A.M. +1

Phase IV

Adios +1
 Billoxi Lady
 Gazpacvho Cha
 Hooked on Swing
 Lazy Sugarfoot +1
 Marilyn, Marilyn +1
 Rainbow Foxtrot +2
 'Till Tomorrow

Phase V

Hawaiian Wedding Song
 Lovely Lady +2
 Maria Elena
 Para Esto +1
 Riviere de Lune +1
 Send Her Roses
 Sugar Stomp +1
 Tamp Jive +1
 The Singing Piano Waltz
 Waltz Tramonte +1
 Wyoming Lullaby +2

Phase VI

Cavatina

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

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FEEDBACK

RESPONSE TO LINE OF FIRE

"Experiencing the Trends," p. 34, January '96

The following two letters were comments on Deborah Parnell's unfortunate experiences of receiving no offers of help at dances. The first is from Novis and Evelyn Franklin of Morton, Illinois:

Thanks for a great magazine, we read it cover to cover as soon as it comes.

I'd like to make a comment about the Line of Fire article by Deborah Parnell. The singles club, Bachelor and Bachelorettes of Peoria, Ill., is not that way at all. We don't find that problem in this area or the Galesbury Grand Squares either. I think if she would ask over the mike before the end of the dance she would get some help.

I do think the lack of commitment we are seeing today was somewhat brought on by "caller run" clubs.

And the second letter is from Lorraine Maslow, Springfield, Virginia:

To Deborah Parnell, Caller/Instructor:

I truly regret that you have experienced such thoughtlessness as you describe regarding lugging/hauling your stuff. Please consider moving east, because we never have that situation here. Even if our callers are late and all the dancers are inside the hall waiting, there are two or three people at the door looking for him/her so that they can help with the equipment. Now, I can't say anything about saving a parking space, but usually the callers arrive a short while before most of the dancers, so there's plenty of parking available.

I'm not talking about one club here. We have danced at forty or fifty clubs in this area (there are 116 in our region), and as far as I have observed, someone always helps the caller.

We'd love to have you visit our area and experience true courtesy first-hand. Perhaps for

the National Convention to be held in Baltimore in 2000? We'd love to have you for a guest caller for a "Trail-In" dance...

RESPONSE TO A/C LINES

"The Mindset of Dancers in Northern Europe," p. 59, February '96

Michael L. Gilden of Aiken, South Carolina, had the following response to part one of Ed Foote's February A/C Lines:

After reading AC Lines on "The Mindset of Dancers in Northern Europe," I have decided to write to say that I strongly disagree, and wish to state my views.

The tone of Ed's article seems to place the responsibility for the lack of preparedness squarely on the shoulders of the dancer. In my observation, this is the furthest from the truth. My view of our activity sees this problem as the lack of preparedness of the caller, and his or her lack of imagination. This starts from the first day of student class and sets the tone of our activity here in the United States. I also feel that the callers in general are afraid to push the dance to the limits of the level.

From day one in class the caller should be prepared to teach the incoming dancers the variety of each call, and at least show that calls do not come in one way. With creative calling, there ceases to be a standard starting position for a call and a standard ending position. On the first day of class and from then on, the caller, by being imaginative, should create variety by varying the look of the calls already taught.

As the dancer progresses, the caller can not slacken in his or her imaginative approach to the dance, no matter what level. Early in my square dancing experience, I encountered Curly Custer who commented that he tried to call a dance where the dancer was on "The ragged edge of disaster," but the dancer must win. I

doubt that 95% of the callers that are calling dances on a local basis have the capacity to do that, and since the dancer is not challenged, the dancer becomes incapable of knowing the full extent of any of the calls at the level at which they dance.

Early in my dancing/calling career, and I have been doing this for over 25 years, I encountered a young Eddie Fraidenburg. He was calling a dance that would have met Curly's specification. I met him outside of the dance during one of the breaks. I complimented him on his use of calls, and I indicated that I was starting to call. He left me with the following advice. He told me that there were two ways to make a dance interesting. The first was to teach the dancer new calls during the dance, and the second was to use calls that the dancers know, but in interesting and unusual ways. The latter requires the imagination of the caller. He further commented that the responsibility for the success of the dance in the former case was that of the dancer. In the latter case, the responsibility lay squarely where it belonged, on the caller's shoulders, and that is what the caller is paid to do.

I rarely find callers now a days that meet the criteria set down by Curly and Ed, and that is a shame because I think that that is the crux of our problem in square dancing as we have it today. Ed Foote in his article talked about angels in classes who can't dance as well as the students, and the students have to pull them through. The students start to be disillusioned at this point, and the down hill slide starts. I submit that this is a further segment of the problem.

There are two ways that we lose dancers. The first is that they dance the same thing, week after week, and get bored. They cease to come to dances. The other way is that we lose dancers because they are unable to keep up. I have come to the conclusion, through my years of being in this activity, that square dancing is not for all. There are some that just can't respond

to the calls given, and execute them correctly. This is not to say that these people are any less than the people who are capable of executing this function. It is just that this type of activity is not for them. Most callers cater to these people at the expense of the rest. They are afraid to lose one dancer. Well, this can't be helped. Some activities are just not for some people. I believe that we should cater to the dancer in a particular level to the extent of that level. Don't let these dancers get bored. Make the dance interesting by calling upon the caller's intellect to make the dance different. The people that can't dance at the level advertised, or are unable to obtain this expertise should be gently encouraged to drop to a lower level. These levels could be called by the callers that don't wish to employ intellect to the fullest in order to make the dance interesting and enjoyable.

What I say may be pretty hard-nosed, but let's face it, square dancing is being assaulted from all sides. There are computers, videos, line dancing, macrame, flower arranging, and so forth. If we wish our activity to survive we have to fight back, we better make it interesting and challenging, or people will drift to other forms of recreation. In marketing, it is said that if a person likes a product (activity) they will tell an average of four people about it. If they don't like a product (activity), they will tell 20. On that basis, every dancer that has been bored with this activity will tell 20 other people how boring it is. We will have a harder time recruiting. Further, if we don't make the activity interesting, and continue to make our activity interesting we will have many more bored dancers drop and tell 20 other people about our boring activity.

Remember, in order to keep square dancing interesting we will have to have well trained dancers that know what they are dancing at the level that they are dancing, we will need callers that work at their craft and are dedicated to making good dancers and good dancing. ❁

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CALLERLAB VIEWPOINTS

by Mike Seastrom

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Are you sitting on the fence, or do you have a definite opinion? This issue about our square dance programs has been haunting us for a long while, but we just can't seem to agree on a solution. We are all in agreement that most of our new dancers have too many calls to learn, in too short a time, to join the clubs sponsoring the classes. Retaining our new class members during and after lessons is difficult due to the length of time it takes to be "recreational club dancers." Snowbirds have an even more difficult time returning home to dance with clubs because their season is so short.

There are two main ways to solve this dilemma. Each has its consequences on our existing clubs and dancers, and yet many agree that decreasing the number of calls taught to new dancers would help retain more of them than our present system. Would change be worth those consequences? First, let's look at some history.

Back in the late 1960s, when the number of new calls written each month had reached almost 50, most clubs danced the Sets In Order Basic 50 calls; plus any of the assorted experimental figures being called or taught that dance night. It was the chaos of all this new material that was partly responsible for the formation of CALLERLAB, and the reason standardizing our dance programs was first priority. After a tremendous amount of work, dancer input, and

many different drafts, CALLERLAB members finally agreed on programs they could live with.

In the mid 1970s, CALLERLAB established the Basic program, similar in content to the Sets In Order Basic 50; the Mainstream program, similar to the Sets In Order Extended Basics; and the Plus I and II programs containing the most popular of the experimental calls being danced at that time by experienced dancers.

By the late 1970s, most clubs that had been dancing the Basic program in the 1960s were now dancing the Mainstream program and some jumped to Plus I. We were even seeing Mainstream dances including Plus I tips and Plus I dances having Plus II tips. This meant new dancers had to not only learn the Basic program, but almost twenty additional calls that made up the Mainstream program. Plus I clubs sponsoring classes were asking their new dancers to learn almost fifteen additional calls and even then these new dancers had to sit out the Plus II tips. The madness had begun.

CALLERLAB tried to address this "rush to Plus" in the early 1980s by combining Plus I and II into one program and recommending that new dancers dance Mainstream for one full year before learning Plus. Some clubs continued to dance Mainstream, others jumped to full Plus, but very few clubs continued to dance the Basic program or what used to be called "fun level" back in the 1960s.

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In the mid 1980s, CALLERLAB came out with an experimental "25 week learn to dance program." Countless hours went into creating a program that could be taught to new dancers in twenty-five weeks. It was extremely difficult to agree on which calls to keep and which to send back to the dictionary or move to another program. Although this program was experimental, many clubs were trying it. In 1988, callers came to the CALLERLAB Convention to decide the fate of this program. They gathered the opinions of their dancers and attended one of the largest CALLERLAB Conventions ever to vote on a program that could be called **Square Dancing**. The vote was close, but in the end clubs that were dancing Mainstream wanted to keep that program and Plus clubs didn't want to eliminate calls they were dancing. The programs were left unchanged and the problem that new dancers faced remained. Just about the only areas still teaching the Basic program to their new dancers was overseas. This is still true today.


Since the 1988 CALLERLAB Convention, we have been unable to agree on a solution and it seems that there are only two ways to decrease the number of calls our new dancers must learn. The first is to combine only the most popular and frequently used calls in the Basic, Mainstream and Plus programs into one shortened learn to dance program. The second option would be to teach only the Basic program (49 calls) to our new dancers. It would appear that any other option would be to continue what is presently being done. It is often said, "If you keep doing what you're doing, you'll keep getting what you've already got."

The first alternative of combining calls from three entry programs was attempted by CALLERLAB in the mid 1980s and by A.C.A.

in the early 1990s. I wonder if we'll ever be able to agree on which calls and how many calls should be in that program. The effect of combining programs would also be a major change for existing Mainstream and Plus clubs. Is this insurmountable?

The second solution involves going back to Basics. By teaching the Basic program only, and providing dances at that program, we could build the foundation of our dance programs, and what used to be called the "fun level" back to its former popularity. The main obstacles of this solution is the division of new dancers from experienced club dancers and the work of organizing dances and possibly clubs at the Basic program. Is this insurmountable?

In a perfect world, the perfect solution would be to have a "learn to dance program" of 50 calls that new and experienced club dancers could learn and enjoy together. Is this a possibility? Can we combine programs? Can we agree on which calls? Would we be smarter to go back to the basics?

CALLERLAB again addresses this issue in a debate type forum at its annual Convention in Kansas City. Although it's an old issue and opinions are strong, it's going to take compromise from all callers and dance leaders to make square dancing easier to learn for the non-dancer. The six-week Community Dance Program still lacks enough experienced callers to make this a widespread solution at this time. However, the virtues and historic significance of this activity, the joy of dancing to music, and the "kick up your heels" fun still enjoyed by those who square dance make it worth our time and effort to arrive at a solution. It is **not** insurmountable. Let's roll up our sleeves and work **together**. 

Flip Side SQUARES

BY TOM DILLANDER

GLOBAL MUSIC 906

I WAS THE ONE

Caller: TOM ROPER

Heads square thru four, right and left thru, swing thru, boys run, half tag, follow your neighbor and spread, explode and square thru three, promenade!

SHAKEDOWN 240

YOU BETTER THINK TWICE

Caller: MICHAEL KELLOGG

Heads square thru four, do-si-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing and promenade!

SHAKEDOWN 241

SHAKE IT UP (HOEDOWN)

Caller: BRONC WISE

With two couple A-1 calls.

ROCKIN M 203

BECAUSE OF YOU

Caller: JIM WOOLSEY

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, centers square thru three, swing and promenade!

PRAIRIE 1133

OH, I HOPE THIS DAY IS GOOD

Caller: AL HORN

Heads pass thru, around one to a line, everybody pass thru, wheel & deal, girls square thru three, courtesy turn this girl, right & left thru, pass the ocean, recycle, square thru three, trade by, swing & promenade!

UTE 32

HONKEYTONK WALKIN'

Caller: SCOTT OLSON

Four ladies chain three quarters, heads lead right, swing thru, boys run, couples circulate twice, Ferris wheel, double pass thru, first go left, next go left, promenade!

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Caller: JOHNNIE WYKOFF

Heads promenade halfway, down the middle, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, boys run right, allemande left, promenade!

BOGAN 1396

TIGHT AS TWIN FIDDLES

Caller: JOHNNIE WYKOFF

Heads square thru four, do-si-do, swing thru, boys run, ladies chain down the line, pass thru, allemande left, pass by one, swing & promenade!

HI HAT 5186

SAIL ALONG SILVERY MOON

Caller: ERNIE KINNEY

(This also comes with harmony on HH-5186C)

Heads square thru four, do-si-do, swing thru, boys run, bend the line, right & left thru, flutterwheel, slide thru, swing & promenade!

HI HAT 5188

UN MOMENTO ALLA (FOR A MOMENT)

Caller: BUDDY WEAVER

Heads square thru four, do-si-do, star thru, pass thru, tag the line, face right, circulate, bend the line, square thru three, swing & promenade!

HI HAT 5192

THERE IS A MIRACLE IN YOU

Caller: BOBBY LEPARD

Heads square thru four, do-si-do, swing thru, girls circulate, boys trade, boys run right, bend the line, touch a quarter, all eight circulate, boys run right, swing & promenade!

BLUE RIBBON 289**MY GIRL****Caller: DAVE PARKER**

Heads square thru four, do-si-do, swing thru, spin the top, right & left thru, square thru three, swing & promenade!

ELK 034**KEEPER OF THE STARS (SING-A-LONG)****Caller: DAVE PARKER****DJ 121****BY THE TIME I GET TO PHOENIX****Caller: DAN NORBYE**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing & promenade!

4-BAR-B 6132**IF I COULD MAKE A LIVING (OUT OF LOVING YOU)****Caller: DAVE GUILLE**

Heads promenade halfway, down the middle, right & left thru, pass the ocean, extend, swing thru, boys run, Ferris wheel, square thru three, swing & promenade!

QUADRILLE 913**BLUE SUEDE SHOES****Caller: SHANE GREER**

Heads promenade halfway, down the middle, right & left thru, flutterwheel, sweep a quarter more, pass thru, swing thru, spin the top, boys move up, slide thru, swing & promenade!

CARDINAL 29**LET A SMILE BE YOUR UMBRELLA****Caller: HARRY KOPPENHAVER**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing & promenade!

ROYAL 227**ANY OLD TIME****Caller: TONY OXENDINE**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, couples circulate, half tag, scoot back twice, swing & promenade!

ROYAL 516**LOOKING FOR A REASON****Caller: LARRY LETSON**

Heads square thru four, Ferris wheel, centers pass thru, right & left thru, star thru, pass thru, partner trade & roll to face, swing & promenade!

SILVER SOUNDS 191**BACK HOME AGAIN****Caller: RED BATES**

Heads promenade halfway, down the middle, right & left thru, flutterwheel, sweep a quarter more, pass thru, right & left thru, touch a quarter, girls fold, double pass thru, boys turn back, swing & promenade!

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Dear Dave,

With the upcoming National Convention in mind: Where does the term ALAMO STYLE come from?

Heiner Fischle
Hannover, Germany

Good to hear from Germany. Alamo Style Circle is the 16th call listed in The Square Dancing Encyclopedia and it's #8 in King. It's an old one all right. It was created in 1949 by Rickey Holden, one of the originals. I'm not sure if Ricky was from Texas or not. Any of the readers know?

Dear Dave,

Where did the clothes we wear at square dances come from?

Wally Kruse
Northbrook, IL

Hi Wally! That was a fun Circus Dance in Niles, Ill. This question is another tough one to answer because there are many schools of thought. A little history here is proper. Many years ago in the "frontier" days, folks simply put on their finest clothes and went dancing. The clothes we wear today have evolved primarily from two places, the "movies" and Lloyd "Pappy" Shaw. Originally, today's type of square dance clothes were created for show, at demonstrations, in movies, on stage, and so forth. There is continuing change with our clothes but, for the most part, square dance clothes as we wear them today are a relatively "new" tradition. Can I say that?

SUPER TIP:

If you're looking for some GREAT free advertising, check out your local cable TV company. Many have a FREE local cable channel with good equipment and program spots available. Become a TV star. It's called Local Access TV and it's usually free! How could you go wrong on a deal like that!

Dear Dave,

Who is responsible for developing the structure for singing calls and when did singing calls start being done on a regular basis?

Jim Unger
Grand Rapids, MI

Which came first the chicken or the egg? When speaking of dancing as we do it today, the singing call came first. As I understand it, patter wasn't really done much until Les Gotcher, who freely admits singing wasn't one of his strong points, decided to start calling patter. Until that time, the caller usually sang, or yelled, the calls to the couples as they danced. The origin of the "standard" singing call format today is hard for me to trace. It was more of an evolution. I've been told by a couple of producers that to vary from the "standard" usually means smaller record sales. Can anyone tell me when the current "standard" format was first recorded and what record it was? BTW Jim, thanks for being so kind at the dance in Grand Rapids. Nice Club!

SPECIAL REQUEST

For a special project I'm working on, have you or anyone you know called in all 50 states, all Canadian provinces and at least a dozen countries abroad? Send me names.



NATIONAL TEACHER'S ASSOCIATION

A Great Idea For A NTA Meeting Topic

Ask each NTA member to bring a 32 count line dance of their choice to the meeting. Have each member vote on one dance that they would like to learn as a group from all of those submitted. After the members have made their #1 choice, break the larger group up into four smaller groups. Give each group one (1) eight count section of the dance. Each group will take their section of the line dance to their designated area in the room. Each group will learn their section using NTA terminology and the NTA foot positions for executing this dance. They will return to the larger group after 20 minutes and each group will teach the other three groups their eight count section. After all four groups have taught, each teacher has learned anew dance, NTA terminology and the correct execution of the steps in that dance.

The above format will also work for a 32 count Partner (stop & go) dance and also a simple turn pattern in any Couples dance (2 step, waltz, etc.). We are reinforcing and building stronger teachers and producing better dancers.

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Carol Fritchie, President '95-'96
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That's Right! Square Dance Music — both patter and singing calls — is now available on Compact Discs! Daystar Productions is offering the first ever CD with two 7 minute patter instrumentals and 14 singing calls featuring Tony Oxendine, Elmer Sheffield, Gary Shoemake, Jim "Who" Cholmondeley, Bill Bumgarner, Davey Nakamori, Jack Berg, Jack O'Leary, Bob Huff, Wayne Morvent, Chuck Veldhuizen, and the Solid Gold Staff.

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Speed 46 RPM

Rhythm: Two Step PH II

Footwork: Opposite, directions for M except where noted

Sequence: A A, B B, C C, A A, B B, C C, A A, END

INTRODUCTION

Measure

- 1-4 **WAIT 2 MEAS on diag ;; APT,-,PT,-; PKUP,-,TCH,-;**
opfc wait 2 meas;; apt L,-,pt R,-; pkup to clo R,-,tch L,-;

PART A

- 1-4 **WALK 2 (TO BJO/CK) ; FISHTAIL ; HITCH FWD ; HITCH/SCIS(SCP);**
(pkup) fwd L,-,fwd R(to bjo/ck),-; xLib of R {wxif}, sd R, fwd
L, lk Rib of L; fwd L, cl R to L, bk L,-; bk R, cl L to R, fwd
R {W blend to fc sd L, cl R to L, xLif of R,-;} to SCP,-;

- 5-8 **LIMP 4; WALK & FACE; TWO TRNG TWOSTEPS ;; (TO PKUP)*(2nd-SCP)**

sd L, xRib of L, sd L, xRib of L; fwd L,-, fwd R (fc),-;
sd L, cl R to L, sd & bk L (trng 1/4rf to cp fcg rld),-;
sd R to lod, cl L to R, sd & fwd R (trng 1/4rf to cp lod) ,-;
*(second time "A" - meas 8-trng to scp lod)

PART B

- 1-4 **1 FWD TWOSTEP ; RK FWD-REC ; BACK HITCH 3(BFLY) ; Q VINE 4 ;**
(SCP) fwd L, cl R to L, fwd L,-; rk fwd R,-, rec L,-;
bk R, cl L to R, fwd R (blending to BFLY wall),-;
sd L, xRib of L, sd L, xRib of L ;

- 5-8 **SLO OP VINE 2 ; CIRC AWY TS ; CIRC TOG TS ; TWIRL 2(SCP) ; ****
sd L,-, xRib of L (to LOP fcg rld) ,-; trng lf{w rf} circ awy
L,R,L-{w rf} ; cont trng circ tog R,L,R,-(jn lead hnds) ;
fwd L {W start rf twirl under lead hands},-, fwd R,-(SCP)** ;
**{2nd time meas 8=W fin twirl stps sd & bk L to pkup pos}

PART C

- 1-4 **1 FWD TWOSTEP; RK FWD-REC ; SCIS BJO ; 2 FWD LOCKS ;**
(PKUP) fwd L, cl R to L, fwd L,-; rk fwd R,-, rec L,-;
sd R, cl L to R, fwd R (to contra bjo),-; blend to fc DLW fwd
L, lock Rib of L {W lock in front}, fwd L, lk Rib of L {lkif} ;
- 5-8 **WALK & FC ; 2 TRNG TWOSTEPS ;; TWIRL 2 TO PKUP;**
fwd L,-, fwd R(fc),-; repeat meas 7 & 8 of "A" trng to fc ;;
do meas 8 of ("B" 2nd time) ;

END

- 1-4 **LIMP 4 ; WALK & FACE ; 2 TRNG TS (TO FC) ;; RK APT TO A PT ,**
(SCP) repeat meas 5 thru 8 of "A" (to fc) ;; rk apt L to a pt, ☼



Rhyme Time

Which Are You?

Some members keep a club so strong
While others join just to belong.
Some dig in, some serve with pride
Some go along just for the ride.

Some volunteer to do their share
While some sit back and just don't care.
Some do their best, some help, some make
Some do nothing, only take.

Some greet new members with a smile
And make their coming so very worthwhile.
While some go on their merry way
With never a greeting or a kind word to say.

Some help the club to grow and grow
When asked to help they don't say "NO."
Some drag, some pull, some don't, some do
Consider, which of those are YOU???

—USDA NEWS

Watz Rong?

Eye have a a Spelling Chequer,
It came with my Pee Sea
It plane leigh marques four my review
Mist aches aye cannot see.

I've run this poem threw it,
I'm shore your pleased too no,
It's letter perfect inn its weigh,
My checker tolled me sew.

—The Kiwi (New Zealand) March 1996

A New Dancer's Prayer

If I get one place to dance tonight,
Let my smile stay on and my ears hear right.

And how I pray that nobody sees
That ridiculous knocking of my knees.

I'll take 32 steps to do a Grand Square,
If you please, let my corner be there.

May I remember the names of the people I
meet and may I shuffle my feet.

Let the caller be kind
And not Spin Chain the Gears.

Let all the dancers be patient,
Because it takes years.

And someday I'll smile at the new dancer,
Who is saying the prayers that I once said,
too.

—USDA NEWS courtesy of
Club Leadership Journal, May 1995



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A Presidential election is on the horizon and this precipitating nastier political rhetoric each day. Every candidate seems to be saying, "I want what I want for me—and maybe a few of my friends." Anyone who wants something different is "un-American." The great art of compromise in order to achieve some greater good for the greater number of people seems to have disappeared from the political arena. As a matter of fact, anyone who does advocate compromise is reviled for "waffling." National politics seem to have been dealt a lethal blow by personal politics.

Unfortunately, we can see some parallels of this national trend in our square dance world. For several years now CALLERLAB and American Callers Association (ACA) have been at odds with each other. Each group claims to want what is best for square dancing. However, does anyone actually believe it is good for square dancing to have callers publicly sniping at each other? Can square dancing be improved by having one state and a few isolated areas dancing one list of commands while the rest of the world dances another list? So far, efforts to resolve differences have been stymied because individuals can't seem to get past wanting everything their own way. They have let their personalities and egos blind them to the value of compromise for the greater good.

We also see the deadly effect of personal politics on local levels. We know of a long established (and once very successful) festival that has literally self-destructed. The leaders of the dancer's association that runs the festival blame

the demise on lack of support from local dancers. In the meantime, the last five years or so have seen rampant internecine battles of personalities and egos within the association. Programming and organization have suffered and produced dancer dissatisfaction. Moreover, dancers have found all the personal power-plays and questionable ethical behavior to be repugnant. It is easy to believe many dancers stayed away for these reasons alone. In addition, today's world affords many choices of things to do on any given weekend. If you want dancers to support your festival, make it more attractive than the alternatives.

On a more positive note, we know of a local club that has just started a new class containing 67 couples. How did this happen? The entire club worked together. Flyers were produced and widely distributed; club members talked to friends and colleagues at work and in other interest groups; former club members were contacted and invited back. Calls went out to anyone who came to the first session and was not at the second. The club and class dance on the same night. The club loses little dance time, and the caller has very short (or no) breaks between tips, but everyone gets acquainted quickly. The fourth week of class was preceded by a potluck dinner. The most positive aspects of our square dance world are consistently emphasized. Everyone works together for the common good of the club and class.

This is the kind of group that will keep square dancing alive in spite of personal, self-centered politics. ❀

Many things we need can wait. The child cannot. Now is the time his bones are being formed; his blood is being made; his mind is being developed. To him we cannot say tomorrow. His name is today.

—Gabriela Mistral

NEW STYLE SQUARE DANCE

by Kristian Haldrup
Club West, Denmark



I have been reading your magazine with great interest for the last five years. One of the things I've noticed are the problems the clubs in the U.S.A. have recruiting new dancers for the activity. A lot of different solutions have been suggested in the magazine for solving the problem: "How do we get people into square dancing?"

In the beginning of the '80s the dance school Dansk Square Dance in Aalborg, owned by Henny and Preben Klitgaard, added the skipping step to Modern Western. It turned out to be very successful. A lot of sports clubs got interested in square dance, and many young people showed up in the clubs. They liked that way of dancing very much, because of the high energy is required. Recently, the DGI (Danish Gymnastic and Sports Association) decided to call this square dance with skipping steps: New Style Square Dance. In DGI all three types of square dancing are represented; Traditional, Modern Western and New Style.

What is the difference exactly between Modern Western and New Style?

Modern Western uses walking steps, while the caller's job in New Style is to give the dancers the possibility of using skipping steps. The dancers can use walking steps, run or skip, we don't care, it's up to the dancer how to move. Perhaps it doesn't look so elegant, but the dancers have fun, and that is, I guess, the most important thing.

The calling is not so technical in New Style, because of the high energy way to move. We have a very relaxed relationship to dress code. To the classes the New Style dancers mostly wear shorts and T-shirts and you don't have to wear square dance dress to parties. Now people ask themselves: "What's this?? Do these people

want to change Modern Western??" NO!!! But if we are going to have people square dancing, this is ONE of the ways to get more dancers into square dancing. I have, of course, my favorite; but which one of the three ways of square dancing they choose, I don't care. The most important thing is, that they are square dancing. I think, that no matter what type of square dancing people start up with, it will be a benefit to the others.

Concerning the callers, the DGI started up with caller courses two years ago, and we are now using Modern Western callers as instructors on the more technical courses. But we still have to choose what we can use of Modern Western in New Style and what we can't. Not many New Style callers are singing the singing calls themselves, we hope more of them will try in the future, but right now we use the singing call side of the record. Especially the callers on Royal Records have the music, intensity and speed that we like in New Style. Of course, we also use a lot of other callers. 🌸

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DATELINE

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If you would like to list a festival, convention or other special dance (two days or longer) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

FUTURE NATIONAL S/D CONVENTIONS

1996 (45th)-San Antonio, Texas

1997 (46th)-Orlando, Florida

1998 (47th)-Charlotte, South Carolina

1999 (48th)-Indianapolis, Indiana

1996

MAY

0503-MONTANA-1996 Magic City Hoedown, May 3 & 4, MetraPark Cedar Hall, Billings, MT. Caller D.Dougherty; YSDC Associated Cuers. For info contact John Green at (406)656-7543 or E-mail: pierson@wtp.net

0503-NEVADA-49th Silver State Dance Festival, May 3, 4 & 5, Reno, NV. Numerous callers & cuers. For info or registration pkg., call 1-800-476-0889.

0503-OHIO-36th Buckeye Dance Convention, May 3, 4 & 5, Albert Sabin Convention Center, Cincinnati, OH. Contact Reg. Chairs Jim & Peggy LaRose, 2781 Country Park Dr., Cincinnati, OH 45251; PH: (513)742-4506 or Gen. Chairs George & Mary Heine, (606)331-8589.

0503-HAWAII-Hawaii Annual Maui No Ka Oi Festival, May 3, 4 & 5, Upcountry Rec. Center, Pukalani, Maui, HI. Caller B.Peters; Cuer F.Loveless. Contact Steven Strong, 910 Wainee St., Lahaina, HI 96761-1622; PH: (808)661-7400 or (808)661-0414.

0510-CALIFORNIA-May-Daze Weekend, May 10 & 11, Nevada County Fair Grounds, Grass Valley, CA. Caller J.Story, J.Preston, T.Oxendine; Cuers S&C Parker. For info call (916)988-1317.

0510-CANADA-35th International Sq. & RD Convention, May 10 & 11, McMaster University, Hamilton, Ontario, Canada. Callers L.Greenwood, J.Lee, J.Marshall, T.Marriner, A.Springer, J.Uebelacker; Cuers R&S Anderson. Contact Louise Johnson, 51 Glynn Rd., Ajax, Ontario, Canada; L1S 2C5.

0510-WEST VIRGINIA-"No Prisoners Taken" DBD A-2 Weekend, May 10, 11 & 12, North Bend State Park, Cairo, WV, with Dave Wilson. For info call (419)935-0664.

0517-KENTUCKY-36th Derby City Festival, May 17 & 18, Kentucky Fair & Exposition Centers in Louisville, KY. Callers T.Oxendine, D.Dougherty-Lottie, S.Kopman. Cuers C&B Jobe, plus KSDA callers & cuers. Contact Otis & Julie Carey, PO Box 124, Ekron, KY 40117; PH: (502)828-2512.

0517-MISSOURI-1st Annual Missouri Advanced/Challenge (C1) Festival, May 17 & 18, Holiday Inn Convention Center, Joplin, MO. Contact Jerry & Esther Ellis (417)865-0349.

0517-NORTH CAROLINA-7th State Convention, May 17 & 18, Charlotte Convention Center, NC. Numerous callers & cuers. Contact Ralph Kornegay, Wilmington, NC; (910)392-1789.

0524-CALIFORNIA-Golden State Round-Up, May 24, 25 & 26, Oakland Convention Center, 10th & Broadway, Oakland, CA. Callers F.Lane, E.Foote, D.Cledenin, M.Desisto; Cuers R&M Noble. For info call (415)952-3277 or (510)886-1565.

0524-FLORIDA-43rd Florida State Convention, "A Hat Full of Tricks in '96," May 24, 25 & 26, Lakeland Civic Center, Lakeland, FL. Contact Reg. Chair. Anita Gilbourn, PO Box 442, Chattahoochee, FL 32324; PH: (904)663-4959.

0524-KENTUCKY-5th Annual Bluegrass Dance Holiday, May 24, 25 & 26, "The Barn," Elizabethtown, KY. Sponsored by the Kentucky Dance Foundation. Callers B.Howell, S.Shacklette; Contras & Traditional Sqs., \$45 p/p (\$40 if registered before May 1). To register contact Leslie Lewis, Treasurer-KDF, 2800 Hutcherson Lane, Elizabethtown, KY 42701-8908; PH: (502)737-6462, Toll-Free (800)446-1209; FAX: (502)737-3388. MasterCard & VISA accepted.

0524-MONTANA-1996 Montana State Sq & RD Convention, May 24-27, Fortin Center, Rocky Mt. College, Billings, MT. Caller L.Letson; Cuers L&S Sperry. Contact D. Meacham, c/o YSDC, PO Box 20141, Billings, MT 59104 or E-mail: pierson@wtp.net

0531-KANSAS-Kansas State S/D Convention, May 31 & June 1, Bicentennial Center, Kenwood Park, Salina, KS. Callers T.Marriner & state; Cuers J&B Bahr & state. Contact Bev Bicknell, 824 SE Rice Rd., Topeka, KS 66607; Ph: (913)357-7337.

JUNE

0607-MINNESOTA-45th State Convention, June 7, 8 & 9, St. Cloud, MN. Contact Lanny & Sheryl Beam, 13973 Quentin Ave. S, Savage, MN 55378; PH: (612)894-2169.

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0614-CALIFORNIA-Annual Cup of Gold Promenade, June 14 & 15, Sonora Fairground, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0614-COLORADO-42nd Annual Colorado State S/D Festival, June 14 & 15, Holiday Inn D.I.A., 15500 E. 40th Ave., Denver, CO. Callers D.Nordbye, J.Saltel; Cuers D&T Vogt. Contact Sam & Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010; PH: (303)344-5190 or (303)0758.

0620-VIRGINIA-30th National Advanced & Challenge S/D Convention, June 20,21 & 22, Pavilion Convention Center, Virginia Beach, VA. Numerous callers. Contact Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090; PH: (412)935-2734.

0626-CALIFORNIA-1st Annual West Coast Jam-boree, April 26,27 & 28, King City, CA. Callers B.Baier, G.Carnes, R.Dibble, T.Marriner; Cuers J&A Chico, C&S Hurst. For info call (408)292-4279.

0626-TEXAS-45th National S/D Convention, June 26-29, San Antonio, TX. Contact 45th National S/D Convention, PO Box 380396, San Antonio, TX 78280-0396.

JULY

0712-CALIFORNIA-Annual Fun Weekend, July 12,13 & 14, Grass Valley, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0712-OREGON-Coastal Fan-Ta-Sea, Summer Festival, July 12,13 & 14, Tillamook County Fairgrounds, Tillamook, OR. For info. call Nancy Morrissey, (503)563-5361.

0718-MARYLAND-33rd Star Spangled Banner Festival, July 18,19 & 20, Marriott's Hunt Valley Inn, Hunt Valley, MD. For info call Festival Directors Stan & Jean, (410)465-0185 or Registrars Dennis & Ruth Upright, (410)465-8163.

0718-CANADA-10th Canadian National, July 18,19 & 20, Edmonton Convention Center, Edmonton, Alberta, Canada. Contact Registration Convention '96, c/o Allan & Norma Serra, Main PO Box 502, Edmonton, Alberta T5J 2K1; PH: (403)466-3564.

0720-WASHINGTON-Skagit Sqs Annual Fun Fare, July 20,21 & 22, Skagit Country Fairgrounds, Mount Vernon, WA. Callers G.Rahia, J.Corrigan, P.Mugrage; Cuers T&A Mills. For info call Bev or Ero at (360)424-9675.

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0726-PENNSYLVANIA-9th Annual Abington Allemanders S/D Weekend, July 26 & 27, University of Scranton, Scranton, PA. Callers R. Correll, R. Libby, T. Marriner, D. Coe, T. Crawford; Cuers R&A Lock, D&K Kroft. Contact Joe & Yvette Vinson, 202 Thompson St., Dalton, PA 18414; Ph: (717)563-2452.

0726-CALIFORNIA-Eleventh Annual San Diego Contra Dance Weekend, July 26, 27 & 28, University of San Diego, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after-parties. Staff: D. Armstrong, P&M Moore, G&F Nickerson. Contact Paul or Mary Moore, PO 897, Running Springs, CA 92382; PH: (909)867-5366.

0729-LOUISIANA-Fifth U.S. Handicapable S/D Convention, July 19 & 20, Fairmont Hotel, New Orleans, LA. Contact Convention Vice Chair Dorothy LeDuc, 6424 Middle Ring Ct., Mobile, AL 36608; Ph: (334)343-9794.

AUGUST

0802-NEW YORK-Mainstream S/D Weekend, August 2, 3 & 4, Deer Run Campground, N.Y. Route 67, Schaghticoke, New York. Callers G. Hardy, C. Hardy & CW Line Dancing w/Gerry. For info contact Chuck Hardy, 19 Jansen Rd., Stone Ridge, NY 12484; PH: 1-800-584-3453.

0805-CANADA-43rd Annual B.C. S/D Jamboree, August 5-10, Penticton, British Columbia, Canada. For info write Otto Jani, PO Box 66, Penticton, B.C. V2A 6J9; PH: (604)497-6488 or (604)492-8081.

0810-ENGLAND-1996 National Seside S/D Convention, August 10-16, Lytham High School, Lytham, St. Annes, Nr Blackpool. Numerous callers. For free info packet, contact Malcolm & Viv Owen, 3 Church Rd., Est Huntspill, Somerset TA9 3PG; PH: 01278 792233.

0815-OREGON-13th Annual S/D Festival, S. Oregon Single Sqs, Hyatt Lake Festival, August 15, 16 & 17, Howard Prairie Lake Resort, Medford, OR. Caller G. Carnes; Cues C. Butler. For info contact Southern Oregon Singles, PO Box 8400, Medford, OR 97504; Ph: (541)535-5255 or (541)664-5606.

0816-MICHIGAN-35th Michigan State Sq & RD Convention, August 16, 17 & 18, Cobo Hall, Detroit, MI. Contact Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; Ph: (517)351-5603; FAX: (517)351-3147.

0816-TENNESSEE-22nd Tennessee State Convention, August 16 & 17, Gatlinburg, Tennessee Convention Center, TN. Various Tennessee callers & cues. Contact Bill Shepard, PO Box 128213, Nashville, TN 37212; PH: (615)367-0796.

0816-WISCONSIN-37th Wisconsin Sq & RD Convention, August 16, 17 & 18, Dane County Exposition Center, Madison, WI. Area callers & cues featured. For info contact General Chairmen Ray & Marilyn Steinich, W6998 Hwy G, Pardeeville, WI 53954; PH: (608)429-3049.

0823-WASHINGTON-40th Annual Salmon Barbecue Sq & RD Festival, August 23, 24 & 25, Sullivan Park, Spokane, WA. Caller B. Newman; Cues J&L Bassett. For info contact Claudia & Bob Amsbury, 3727 West Heroy, Spokane, WA 99205-1817; Ph: (509)328-5175.

0829-COLORADO-26th Annual Dance-A-Rama, August 29-Sept. 1, Denver, CO. Contact Carolyn Von Goets, (303)452-9226.

0830-CALIFORNIA-Associated Square Dancers 17th Annual Jamboree, August 30, 31 & September 1, Oxnard Community Center, 800 Hobson Way, Oxnard, CA. Callers B. Weaver, J. Roberts, T. Pepper, D. Young, P. Carnathan, S. Woodard; Cues B&E Burrier, J. Norton; Contra P&M Moore. For info call (805)497-4756 or (310)540-2666.

SEPTEMBER

0906-CALIFORNIA-Annual S. Calif. Clogging Convention, September 6, 7 & 8, Riverside, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

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0908-VIRGINIA-Dave Wilson's C-1 Clinic, September 8-13, Ingleside Resort & Conference Center, Staunton, VA. Emphasis on completing your knowledge of finer points of C-1. \$650 per couple for room, food & dancing. For info call (813)588-4490.

0920-NORTH CAROLINA-The Lost Weekend Festival, Sept. 20, 21 & 22, Fontana Village, NC. Featuring B. Christian, J. Gaskins, D. Gaskins, D. Shinham. For info call (800) 57 DANC 1.

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0920-COLORADO-Pikes Peak Jubilee X Sq & RD Weekend, September 20,21 & 22, Shrine Club, West Pikes Peak & 33rd St., Colorado Springs, CO. Callers W.Driver, G.Shoemaker; Cuers G&L Krueger. Contact Leo Boudreaux. 5050 Platinum Dr., Colorado Springs, CO 80918; Ph: (719)593-7350.

0927-CALIFORNIA-Annual Fall Festival, September 27,28 & 29, Victorville, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

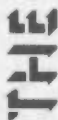
0927-ENGLAND-British National Sq. & RD Convention, Sept. 27,28 & 29, Basingstoke, Hampshire, England. MS thru A2, Rnds to Ph III. For details & booking forms contact British Convention '96, 2 Crossbridge Cottages, Thornborough Rd., Thornton, Buckingham MK 17 0HE; PH: 44 1280 816940.

OCTOBER

1004-CALIFORNIA-Annual Fun Festival, October 4,5 & 6, Grape Festival Fairgrounds, Lodi, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

1004-NEVADA-Annual International Anniversary, October 4 & 5, Las Vegas, NV. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

1011-CALIFORNIA-Annual Jubilee, October 11,12 & 13, Santa Clara Valley Hyatt, San Jose, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053;



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